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his issue

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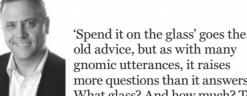
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more questions than it answers. What glass? And how much? To make everything clearer, we've put together a

great lens special this issue. Discover the best-buy lenses for mirrorless systems and the most popular makes of SLR, along with plenty of practical advice on how to get the most from A week in photography

your new lens. Improving the quality of your lenses is one of the biggest things you can do to improve your photography. Other highlights of this issue include the winners of Wildlife Photographer of the Year and a first look at Canon's first APS-C zoom compact. To be sure of getting AP every week, now is a great time to subscribe - save with our Christmas offers at bit.lv/apmagsubscribe.

Nigel Atherton, Editor

Amateur amateurphotographer.



Facebook.com/Amateur. photographer.magazine









Ignore me doing this

by Andy Parslow

Fujifilm X-T1, 35mm at f/2, 1/500sec at f/4, ISO 200

This great street shot was taken in the popular Spanish destination of Ronda. It was shared to our Twitter page using the hashtag #appicoftheweek. Andy says, 'I took this image while on holiday in Spain and had gone to the town of Ronda for some street photography. I saw this group of Japanese models on a

shoot and thought it would make an interesting picture as the girls were all doing their own poses and ignoring the photographer's instructions. The woman on the right, also ignoring them all, is looking down a 300ft gorge that drops right behind the wall the girls are sitting on.'

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Each week we choose our favourite general picture on Facebook, Instagram, Flickr, Twitter or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper*. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

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CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 53. Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above. Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 53.

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NEWS ROUND-UP

The week in brief, edited by Amy Davies and Hollie Latham Hucker



PortraitPro 2017 editing software launched Aimed primarily at portrait photographers and retouchers, the latest version of PortraitPro has been released. New features include Background Editing, Snapshots, advanced Preset Controls and Vignetting. Anthropics Technology, the creators of the software, has said it hopes this latest version will be the most popular edition of the software yet.

DJI unveils dedicated drone camera

The Zenmuse X7, described as the world's first Super 35 digital film camera optimised for professional aerial cinematography, has been launched by drone manufacturer DJI. Designed to work with the DJI Inspire 2 drone, the new camera promises superior image quality and features interchangeable lenses, along with a new DJI Cinema Color System for post-production work.

Nikon offers up to £140 winter cashback

Get £90 back when you purchase the entry-level Nikon D5600, under the company's latest cashback promotion. Selected lenses also attract cashback amounts of as much as £140 for the AF-S 24mm f/1.4G ED. The promotion runs until 9 January 2018. For info, visit nikon.co.uk/promotions.





Nokia halts \$25k 360-deg VR camera

Due to what it describes as 'slower than expected development of the VR (virtual reality) market', Nokia has ceased work on its Ozo VR camera. The company will honour commitments to existing customers of the camera, which retails for \$25,000. Around 310 Nokia employees, including some based in the UK, are thought to be affected.

Upload to Instagram from PC with Windowed

A new app for Mac and Windows computers permits direct uploads to Instagram from a desktop rather than, previously, a mobile phone only, a cause of frustration for photographers keen to share their best work. The Windowed app is available to download for free. Visit windowed in for more information.





It may look like horsing around but the photographer won £2,000

The duo behind the Comedy Wildlife Photography Awards, Paul Joynson-Hicks and Tom Sullam, recently introduced another fun challenge for animal lovers in the form of the first Comedy Pet Photography Awards and the results are now in. With categories ranging from Gone to the Dogs, to Pets Who





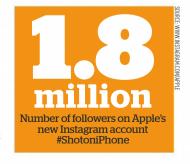
Look Like Their Owners, it's clear it's intended as a bit of fun. However, the organisers are very serious when it comes to animal welfare – one of the judges is a vet and they have partnered with the Animal Welfare Foundation. Nando Harmsen won with his picture of a prancing horse. He wins £2,000, an Urban Approach 5 camera bag from Think Tank and a £100 gift voucher from Wex. Visit www.comedypetphoto.com.

Words & numbers

Today everything exists to end in a photograph

Susan Sontag

American photographer, film-maker and political activist (1933 - 2004)







Zeiss Photography Award launches

THE third Zeiss Photography Award has opened for entries, with prizes including €12,000 worth of Zeiss lenses, a further €3,000 in travel expenses in order to complete a photography project, as well as a day at the Zeiss headquarters in Germany. Winners will also see their images displayed alongside the Sony World Photography Awards exhibition at Somerset House in London next year.

The theme of the third competition is 'Seeing Beyond – Untold Stories' and photographers have until 6 February 2018 to submit a series of between five and ten images for consideration. One winner, plus a shortlist of up to ten, will be announced on 3 April 2018.

The panel of judges will include Chris Hudson, art director of *National Geographic Traveller* (UK), Patricia Morvan, Cultural Projects and Exhibitions, Agence VU' (France) and Peter Bas Mensink, publisher, *GUP* magazine (Netherlands).

In 2017, the competition attracted more than 30,000 images from 132 different countries. It was won by Belgian photographer Kevin Faingnaert (see his images on this page). The Zeiss Photography Award is jointly organised by Zeiss and the World Photography Organisation. Photographers are required to submit a series of five to ten images online. For more information on the competition, and to enter your work, visit the website at www.worldphoto.org/zeiss.



Another image to inspire you from Faingnaert's winning 'Føroyar' series



Faingnaert captured the everyday life of the Faroe islanders



British start-up aims to revive the photo album

IMAGE-RECOGNITION technology is the driving force behind a new device that aims to make the photo album a fixture of the living room once again.

The device, developed by London-based start-up Pholio, is similar in size to a photo album. It gathers images and home videos shared to sites such as Facebook, Google and Flickr. The software inside the device then checks all images against 20,000 in-built search terms. Pholio is also capable of recognising friends and relatives by name.

Pre-orders for the device are being taken via Kickstarter, with prices starting from £199. For more, visit www.pholio.io.



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Samyang unveils 35mm f/1.4 autofocus lens

A NEW autofocus lens designed to work with Sony's full-frame mirrorless cameras in the Alpha 7 and Alpha 9 range has been launched by Samvang. The AF 35mm f/1.4 FE lens is designed with resolution in mind. It is constructed of 11 elements in nine groups, and features two aspherical lenses and two high-refractive lenses. It also makes use of Ultra Multi Coating. The design promises to minimise various aberrations, and unnecessary light dispersion.

Fast, precise and quiet autofocus is also promised thanks to a Linear Super sonic Motor (LSM), while the f/1.4 maximum aperture should produce some attractive shallow depth-of-field effects, as well as enabling fast



Samyang's lens comprises 11 elements in nine groups

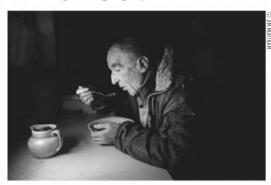
shutter speeds. It has a minimum focusing distance of 0.30m and weighs 645g. Ideal for a range of subjects including portraits and low-light, the AF 35mm f/1.4FE will retail for around £599.

The new Samyang AF 35mm f/1.4 FE lens will sit alongside the Samyang AF 35mm f/2.8 FE lens. announced in June. This lens is designed to be ultra-small and portable for everyday use, while the f/1.4 version is geared more towards high resolution and high detail. It also joins another two autofocus Samvang lenses in the range, the AF 14mm f/2.8 FE and the AF 50mm f/1.4 FE, bringing the company's offering to four different options.

The new lens is expected to be available from November. For more information visit www. samyanglensqlobal.com.

New Books

The latest and best books from the world of photography



Small Town Inertia

By Jim Mortram, The Bluecoat Press, £25, 192 pages, hardback, ISBN 978-1-90845-736-3



JIM MORTRAM'S thoughtprovoking book doesn't always make for comfortable reading or viewing. His project, Small Town Inertia, crafted over the past seven years (and ongoing

through Mortram's website at smalltowninertia.co.uk) shines a light on those who otherwise may be ignored or failed by society and the government. His work covers difficult subjects, such as disability, addiction and self-harm. *Small Town Inertia* can best be characterised as social documentary, but the monochrome images in this book also represent a stark portrait of a country in crisis. Funded through Kickstarter, it took a matter of hours for Mortram to raise the funds needed for the book. The current edition is all but sold out, but a second edition is scheduled for release soon. For anyone that values documentary, portrait and black & white work, it's a must-have. **Amy Davies**

Yashica's 'digiFilm' Y35 camera

AFTER weeks of speculation, Yashica has unveiled plans to return to the camera market after a 10-year absence – but with something completely unexpected.

The Yashica Y35 is what the company calls a 'digiFilm' camera that shoots digital photos but takes rolls of film in order to do so. Designed to emulate the original Yashica Electro 35, the Y35 has a 1/3.2-inch CMOS sensor capable of recording 14-million-pixel photos. It has a 35mm f/2.8 fixed-glass lens.

The camera uses one of the new digiFilms – a fake film roll preloaded with a combination of settings such as ISO and aspect ratio. If you want to change the settings, you swap the film rolls around. You have



The Y35 uses digiFilm - a fake film roll with preloaded settings

to wind the film before you can shoot, and use an advancement lever between shots. In keeping with the analogue illusion the Y35 has no screen on the back.

Four different digiFilm rolls will be available at launch: ISO 1600 High Speed, ISO 400 Black & White, ISO 200 Ultra Fine (colour) and 120 Format (6x6 and ISO 200), the

latter described as being 'fit for Instagram'.

The Y35 is being launched through Kickstarter, and at the time of writing had surpassed its HK\$800,000 (£77,000) target almost ten-fold to stand at over HK\$7.5 million (£722,000). You must pledge of at least HK\$1,108 (£107) for a camera. For more, see www.yashica.com.

For the latest news visit www.amateurphotographer.co.uk

The Topography of Tears

Rose-Lynn Fisher, Bellevue Literary Press, £15, 128 pages, softback, ISBN 978-1-94265-828-3



ACCORDING to scientists, tears fall into three main categories: basal, reflex and psychic (emotional). Basal tears are the natural lubricant our bodies produce to assist movement of lid over eye; reflex tears are a

response to outside irritants such as cutting onions; and psychic tears are triggered by emotions such as fear, happiness etc. In 2008, during a period of intense grief, artist and photographer Rose–Lynn Fisher began to wonder what tears might look like through an optical microscope. She decided to study her own tears, as well as those of others. During the project she was struck by the way the magnified tears looked like aerial views of a landscape. 'The patterning of nature seems so consistent, regardless of scale', she explains. 'Each one of our tears carries a microcosm of the collective human experience, like a drop in the ocean.' It's an incredible book, and despite being a modest softback it lingers long in the mind. **Tracy Calder**



Canon PowerShot G1X Mark III

Andy Westlake takes a first look at Canon's groundbreaking APS-C-sensor zoom compact

At a glance

£1,149

- 24.2MP APS-C sensor
- ISO 100-25,600
- 24-72mm (equiv) f/2.8-5.6 lens
- 2.36M dot OLED EVF
- 3in articulated touchscreen

Connectivity

Wi-Fi, Bluetooth and Dynamic NFC are all built in, enabling easy connection to smartphones, tablets, Wi-Fi printers and smart TVs.

Dust and drip-proofing

Rarely found in compact cameras, this allows outdoor use in difficult weather conditions



Pop-up flash

GIX

The small built-in flash
lifts up from the front of the
viewfinder housing. The hotshoe
above it allows connection
of more powerful
external units.

Battery

The small NB-13L battery offers just 200 shots per charge, or 250 in Eco mode, according to CIPA standard tests. USB charging is available.

IN THE early days of digital, Canon's PowerShot G series cameras were hugely popular with enthusiast photographers. Canon was also the first to put a large sensor into a reasonably pocketable zoom compact, with its original PowerShot G1 X in early 2012. But less than six months later Sony released its pocket-sized Cyber-shot RX100 with a 20MP 1in sensor, leaving the competition playing catch-up ever since. Canon's follow-up G1 X Mark II never quite caught the imagination in comparison, with a bulky design but no built-in viewfinder.

Now, though, Canon has upped the ante considerably, by placing a 24MP APS-C sensor into a remarkably compact body. In principle, this means the new G1 X Mark III should offer better image quality than any other zoom compact on the market, and the equal of many DSLRs. The latest model also eschews the uninspired boxy designs of its predecessors, and instead is based on the

SLR-like PowerShot G5 X, with a central built-in electronic viewfinder and fully articulated touchscreen. As a result, it promises a rare marriage between image quality and usability.

Naturally, there are some compromises to be made for this feat of miniaturisation, with the most obvious being the lens: its 24–72mm equivalent range and f/2.8–5.6 maximum aperture look modest compared to its predecessors or the large-aperture zooms now commonly found on pocketable enthusiast compacts. Its 200 shots-per-charge stamina is also well below par, especially given the £1,149 price tag.

Features

The G1 X III's key feature is undoubtedly its sensor. Canon says that the 24.2MP APS-C CMOS is similar to that used in its popular EOS 80D DSLR, with a sensitivity range of ISO 100-25,600. The firm's Dual Pixel CMOS AF

technology is onboard enabling on-chip phase detection, and even from my short time using of the camera, it's clear that autofocus is impressively quick.

Thanks to Canon's latest Digic 7 processor, continuous shooting is available at 7 frames per second with autofocus between frames, or 9 fps with the focus fixed at the start of a burst. Buffering is also quite respectable, with 24 JPEG or 19 raw frames recordable before the camera slows down.

Canon has included plenty of controls on the small, slimline camera body, including top-plate dials and a ring





The camera's fully articulated touch screen is ideal for shooting at unusual angles

Canon says that the 15–45mm f/2.8–5.6 lens has been specifically matched to the sensor for optimal image quality. It includes optical image stabilisation promising 4 stops benefit, a switchable 3–stop neutral–density filter, and a 9–bladed aperture diaphragm. However, despite the large sensor the f/5.6 maximum aperture means that the G1 X III's lens won't give any greater background blur than those on 1in sensor cameras like the Sony RX100 V and Panasonic LX15 that have f/2.8 apertures at the 70mm equivalent setting.

When it comes to video, Canon has again disappointed any fans hoping that it might finally include 4K recording in an affordable camera. Instead, you only get Full HD at 60fps, and there's no microphone socket, although in-camera time-lapse movie creation is available.

Body and design

In terms of design the Mark III represents a complete about-turn for the G1 X series. The DSLR-like body design gives a very pleasant shooting experience, particularly in comparison to pocket cameras such as Sony's cramped RX100-series models. Despite its compact size, the G1 X III feels

unexpectedly secure in your hand, thanks to its rubberised fingergrip and pronounced thumb hook. The key shooting controls are all well-placed too.

Canon has included an EOS-like command dial for changing exposure settings, placed vertically on the front-plate for operation by your forefinger. The top-plate exposure compensation dial falls naturally underneath your thumb, while a rocker around the shutter button controls the zoom. A smoothly rotating dial around the lens can be used for manual focus, and there's another small dial on the back, although this is only really needed in manual-exposure mode.

The EVF is a 2.36-million-dot OLED unit, placed centrally above the lens. While this design means that the camera is bulkier than other zoom compacts with built-in EVFs, the advantage is that the viewfinder itself is much better. Immediately below is the 1.04-million-dot full-articulated touchscreen, which can be set to point in virtually any direction: up, down, or forwards for selfies. Canon has included its well-implemented touch interface, including the ability to use the touchscreen to move the focus point with the camera held to your eye.

First impressions

WITH the PowerShot G1 X Mark III, Canon has managed a really impressive technological feat – it's barely believable that such a small body can accommodate an APS–C sensor and a zoom lens. What's more, from my short time using it, it seems to be a very usable camera indeed, with excellent handling and rapid autofocus. It's fair to say there's nothing else quite like it on the market.

The key catch, however, is the relatively limited lens range; I'm not sure how many photographers will be attracted by a modest-aperture 3x zoom, especially given the £1,149 price tag. Indeed for less money you could buy an EOS M5 with its 15–45mm kit zoom and the option of changing lenses, albeit in a rather larger package. But if you want a pocket camera with a short zoom lens and the best possible image quality, the G1 X III certainly looks like it'll be a leading contender when it hits the shops in November. Keep an eye out for our full review around then.

Canon accessories for G1 X Mark III



TO GO with the PowerShot G1 X Mark III, Canon has announced some additional matched accessories. First up is the £49.99 LH-DC110 lens hood that screws onto the front of the G1 X Mark III's lens without interfering with its retraction into the body. Second is the WP-DC56 underwater housing, which is

waterproof to a depth of 40m (130ft) while still giving full access to all of the camera's extensive external controls. It's the only such housing Canon makes for an APS-C-sensor camera, and will cost £429.99. Like the camera itself, both the lens hood and the underwater housing are due to go sale in November.



Canon will be selling both a purpose-built waterproof housing and a lens hood to go with the G1 X Mark III

Lens and camera production milestones

CANON has also reached the latest production milestones in the 30-year history of its EOS system. Since its introduction in March 1987, the firm has now produced no fewer than 90 million EOS cameras and 130 million EF lenses. Indeed over the past five years, it's been manufacturing almost 10 million lenses per year, with the 120-million mark having been achieved in September 2016. Its 90 millionth camera to roll off the production line was an EOS 5D Mark IV, while the 130 millionth lens was an EF 16–35mm f/2.8L III USM.





Viewpoint Jon Bentley

Has the rise of smartphone technology bridged the gap between amateur and professional photographers? It's not as straightforward as that, argues Jon Bentley

veryone's a photographer these days!' It's a complaint you often hear from professionals. The implication being that thanks to the affordability and accessibility of digital photography, and the omnipresence of competent smartphone cameras, the gap between the amateur and the professional has narrowed. There are no longer so many barriers to entry that help protect pros' esteem and earning power.

I'm not convinced the grievance is justified. In some ways I think the financial investment required to approach professional standards is higher now than 30 or 40 years ago. I bought my first decent SLR and darkroom equipment with earnings from holiday and part-time jobs while I was at school. I remember the Nikon FE cost a little over \$200, and the darkroom kit tens of pounds on top of that. I can recall thinking back then, while

'Back then, there were no expensive sensors to become obselete'

trying my hand at shooting black & white portraits and landscapes, that I was using kit equivalent, or close, in quality to that favoured by luminaries of the day. Photographers like Jane Bown with her Olympus, Homer Sykes and Fay Godwin with their Leicas and even Arnold Newman, in his 35mm work, with his Nikon F. There were no expensive sensors to become obsolete – whether novice or maestro, your images were recorded on similarly affordable rolls of Tri–X and HP5.

After I'd loaded some Kodachrome 25 I had the means at my disposal to shoot pictures of cars that, at least technically, were potentially good enough to grace the cover of my favourite motoring magazine *Car.* When I spun my cheap enlarger round 90 degrees, pointing it at the wall, I could even produce high quality 16x20in exhibition prints at very reasonable cost, partly thanks to the decent yet affordable



Jon's shot of Peter Morgan, using very similar kit to many professionals of the day

Minolta Rokkor lens I'd chosen for it. These days costs and, it has to be said, technical standards have increased. I'd need much deeper pockets now to feel I had professional-quality equipment. While sampling Nikon's excellent new D850 the other week I couldn't help thinking how expensive such top-notch cameras have become. My old, admittedly only 'semi-professional' FE was about £1,100 in today's money. Today's D850 is around £3,500. Even smartphones with the best cameras are getting more expensive, not less. Top-end iPhones and the Samsung Galaxy Note 8, for example, are nearly as expensive in real terms as my 1970s FE.

Cheaper and perfectly decent camera options than the D850 are of course available, but all the rest of the kit you need for most 21st-century photographic careers has to be considered. A computer with Lightroom and Photoshop isn't cheap; a large-format inkjet printer would add another grand or two, and then there's the cost of a high-quality monitor, colour calibration kits and all the storage required for your huge files.

What makes everyone a photographer these days isn't more affordable technology, it's a more widespread enthusiasm for picture-taking and greater opportunities to share and consume pictures. I suspect the financial barriers in terms of equipment required to be a serious professional are, in many photo-taking fields, higher than ever.

Jon Bentley is a TV producer and presenter best known for *Top Gear* and Channel 5's *The Gadget Show*

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 53 and win a year's digital subscription to AP, worth £79.99

In next week's issue

On sale Tuesday 31 October



Winning VIEWS

The top images from the Take a View Landscape Photographer of the Year



Fujifilm X-E3

Michael Topham puts the new features of this updated X-series to the test

Pop art

Brian Griffin talks about his memorable images of musicians and album covers

APOY Round 8

Time for portraiture to take centre stage, get all the details you need for Round 8







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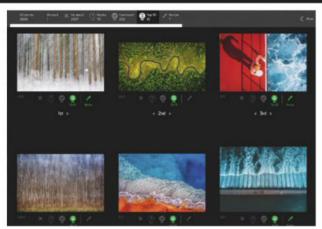
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LETTER OF THE WEEK



We are looking at the scoring for multiple entries in APOY

APOY fails to score

I have long thought the scoring for APOY rather idiosyncratic, with the winning image of a round scoring only one point more than the runner-up, whilst the image placed 30th scores 21 points more than the one placed 31st. But I was shocked to see Henrik Spranz scoring 118 points in the wildlife round alone, with three excellent images. Wouldn't it make for a more open competition if a photographer was able to score points only for their best image in any single round? Henrik's ground squirrel image was a well-deserved runner up, but it might seem disappointing if, another year, a photographer became overall winner through submitting many images that were awarded places in the range 20–30, but nothing outstanding. I've no personal angle; I haven't entered myself, and don't expect to. **Chris Newman**

You raise a good point, and one which has been pointed out to us before. We will be changing the rules next year to ensure that when multiple entries from the same photographer appear in the top 50, only the highest scoring one is counted. The way the scoring works is that each of the five judges independently scores each image from 1 to 10, and then the total scores are added together — Nigel Atherton, editor

Wini SAMSUNG The EVO + microSD Card has added memory capacity and data memory capacity and (11)

multi-device functionality. This UHS-I Speed Class 1 (U1) and Class 10 compatible card is perfect for capturing photos and video recording. www.samsung.com



Raw deal

I read the response to Robin Waldren's question about raw processors, in *Tech Support* (14 October), with great interest. If you are a professional photographer, or a student photographer then you probably have no choice other than to use Adobe's products. However, as a



Lightroom does a great job of processing numerous raw files but there are many other options

keen amateur and a competitive member of a camera club. I can use whatever I like. I know, (from experience in the camera club), that some people are quick to 'rubbish' anything that is a rival to their favourite photo program. All I can say is that I have used ON1's products since 2015, and some of my photos get accepted in international and UK photo competitions, and placed in camera club competitions. The judges see only the quality of the final image/s, they don't see how they were made.

Using ON1 has not saved me any money, because every year ON1 launches a new improved version, and I have already bought my copy of Photo Raw 2018. So, if I am not saving any money, why you may well ask am I not using Adobe's products? Adobe requires most of its customers to rent the software. I can foresee that the day will come, (when I'm old and retired), when I may have to economise. In which case, if I rented my software, I would lose both the rented software and my hobby. Which is why I have decided to buy my software.

I suggest that anyone looking for a new raw processor and effects package should do some internet research. There are many serious and high-quality rivals to Adobe's products, such as ON1, Affinity, DXO and Capture One. Some of these companies offer 30-day free trails and excellent video tutorials. You can try before you buy. Remember, it is only you who will know whether any particular software meets your individual needs.

David Price

Absolutely. There is much more to processing raws than Adobe Creative Cloud, and while Lightroom and Photoshop have legions of devotees, you are right to say they are far from being the only game in town. Watch out for more in-depth

piece on alternative raw processors in AP soon – **Geoff** Harris, deputy editor

Pvramid scheme

On a fittingly hot day in August, I visited a small museum to look at old Egyptian artefacts. Photography is allowed there - providing, of course, that there's no use of flash, so I took a few bland record-shots, using a little camera I have with me most days. I tend to take photos of things exactly as they are, anyway, without any of the fancy bits and pieces which can be done 'in camera'. I sat down outside, not planning anything special, just doing the tourist bit, when suddenly my camera broke! Most spectacularly, with the pictures turning a sort of pinkishpurple hue. I wondered whether my camera was just as hot and tired as I was, or if I'd just accidentally pressed a button on it somewhere? No such luck. Being a digital camera, maybe the software has had enough of my daily bland photography, and decided to perk things up a bit by applying 'filters' to the pictures, 'vibrant colours', 'toy camera', 'film effect' and so on - all at once. together! Even someone I know who is a real whiz with cameras. said he's not seen anything quite like it. Anyone know the Egyptian for 'curse'?

Jill Beeton

Bigging it up

Adrian Lewis

Just to congratulate you on your new layout for the *Big Picture* (14 October issue). I find these double page spreads very striking. Having the image spread over two pages in landscape format, and then the words & numbers panel bottom right, also in a landscape-format panel, works very well indeed.

Thanks very much Adrian – our hard-working art staff are the unsung heroes of AP – Geoff Harris, deputy editor



It's a thumbs up from Adrian Lewis for the *Big Picture* layout

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In the bag



Tesni Ward is a professional wildlife photographer. While the majority of her

work focuses on British wildlife, she also works on global projects to promote conservation and education through her images. See www.tesniward.co.uk.





Olympus OM-D EM-1 Mark II

Transitioning to a mirrorless camera was not a difficult choice for me; lightweight and compact with excellent image quality and stabilisation, I made the move to Olympus in January after four years with a DSLR.

Olympus 300mm f/4

This is my essential lens for wildlife; with an equivalent focal length of 600mm, which can be extended up to 840mm with a 1.4x converter, it

has the reach I need, along with outstanding optical quality.

Olympus 40-150mm f/2.8

An equivalent focal length of 80-300mm gives me a greater range of flexibility when working with wildlife at close quarters. At f/2.8 it also allows me to work in low-light scenarios without compromising on quality.

Olympus 12-40mm f/2.8
This year I have put a lot more

emphasis and time into capturing environmental and habitat images. At 24-80mm of equivalent focal length and pin-sharp optical quality, this lens gives me the flexibility I need.

Benro C3780TN and GH2C Gimbal Head

Despite the EM-1 Mark II having the best image stabilisation I've ever worked with, using a sturdy tripod and gimbal head can be highly beneficial when waiting for wildlife or

preparing the composition of an image.

Mobile phone

My phone can be used as a remote for my camera, and as a viewfinder with control over the camera's basic settings and focus, letting me capture images from different perspectives.

List of kit Olympus 7-14mm f/2.8; filters: neutral density, polariser and reverse grad; spare batteries; spare memory cards; lens cloth and deaner; mosquito net and repellent; Olympus OM-D EM-1 Mark II; Olympus 300mm f/4; Olympus 40-150mm f/2.8; Olympus 12-40mm f/2.8; Benro C3780TN and GH2C Gimbal Head; mobile phone.

Capturing every detail.

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Technique GET CREATIVE WITH LENSES



Find the best aperture

Most lenses produce sharper results when the aperture is closed down a little. Meanwhile at small apertures the effects of diffraction creep in, making images soft. Ensure you get the very best from your lenses by shooting at every aperture and finding the one that produces the sharpest results.

Shoot at one focal length

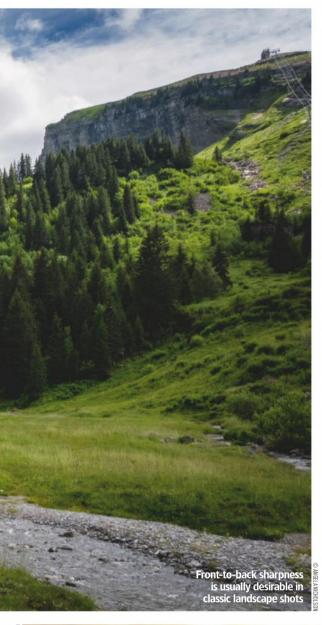
Dedicate some time to shooting at one focal length. It allows you to get to understand the angle of view, so when you're confronted with a scene in the future, you instinctively reach for the right lens.

Find the nodal point The nodal point of a lens is the point at which rays of light entering it converge, and it's the ideal point around which to rotate the camera when shooting a sequence of shots to create a panoramic image. A simple way to find this point is to put a stick or wire in front of the camera and align it in the viewfinder with a more distant object. Then try rotating the camera around different points along the lens barrel - ideally with the camera mounted on a panoramic tripod head. You've found the nodal point if A panoramic the two objects stay tripod will help in alignment during you find the the rotation. nodal point

Shoot at one aperture setting
Applying limitations to your shooting can be a great way of helping you to think more creatively about your subject. If you want more depth of field, use

creatively about your subject. If you want more depth of field, use a wider lens or move further away. To restrict it, go closer to your subject or use a longer lens.

Focus manually
The autofocus systems on today's cameras are good, but you'll find they're not completely infallible. If you practise your manual-focusing skills on a regular basis, you'll find you're faster and better equipped when you need to do it in anger.



30 ways to make the most of your lenses

Your lenses are a vital part of your photographic kit but are you getting the best from them? **Angela Nicholson** has a few suggestions that will help you get to know them and extend your creative range



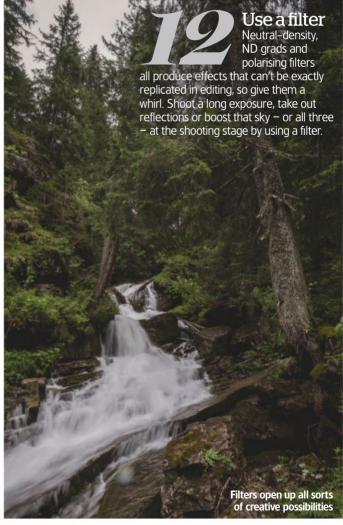


Have them serviced A good lens will last a long time but it needs to be looked after. Book your older lenses into an accredited service centre to get them checked over, serviced and calibrated (if necessary) by experts.

digitise old slides or negatives easily using a slide copier mounted via a lens filter thread. Make sure your film is spotless and focus carefully to get high-quality digital versions using your camera.



Play with bokeh Cut out a few discs of black card large enough to cover the front element of the lens, then carve shapes into their centres - stars, hearts and snowflakes all work well. Use the discs over the front of your lens when you're shooting at wide apertures to give out-of-focus highlights a distinctive appearance.





Go slow How slow you can go and

stay sharp? Find the shutter speed where 50% of your

shots are sharp at 100% on screen for each focal length on your zooms and with any primes. That way you'll know (on average) you'll have a sharp image if you take a couple of shots at that speed.

Prefocus Prefocusing is useful in street photography, where you need to react quickly. Using an aperture of f/8 to give reasonable depth of field, set the lens to the hyperfocal focus distance in manual-focus mode and you're ready to shoot whatever comes into range.

Use a lens hood Some

manufacturers have a habit of selling lenses without a lens hood. Although a lot of people still use UV filters in front of their lenses, it's advisable to buy a lens hood as it's better at helping to keep flare at bay and it also protects the front element from drops of rain and the odd knock.



A lens hood is a simple way of preventing flare in your images Go into reverse Another way

to convert an existing lens into a macro is to use it with a

reversing ring and mount it the wrong way round on your camera. This is often done with a simple threaded adapter so only manual focusing is possible - a lens with an aperture ring is usually favoured because this allows some control over depth of field.

Get some support It's tempting

to shoot handheld but using a monopod will not only make framing a distant subject easier, but also reduce the chance of camera shake with long lenses.

Softly does it

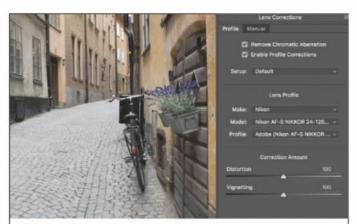
For a range of soft, streaked effects, pop a

clear filter on your lens, then apply a tiny spot of Vaseline and smear it around the edges, keeping the centre clear. Change the look of the blurred areas by making different marks in the Vaseline.

Ring

two male filter threads, a coupling ring enables you to mount one lens on the camera as normal and then attach a second lens in reversed position using the coupling ring in the filter threads. The reversed lens acts like a high-quality and very powerful close-up lens.

Technique GET CREATIVE WITH LENSES



Use Lens Corrections or create your own

Adobe's Camera Raw and Lightroom have a Lens Corrections section that provides a quick and easy way of correcting distortion, chromatic aberration and vignetting. If you have a lens that isn't supported, you can print off some testing charts and use the Adobe Lens Profile Creator to create your own correction profile from your test shots. Download the creator tool and charts from https://helpx.adobe.com/photoshop/digital-negative.html#resources



An adapter widens your lens options

22

Use an adapter and fit it to another camera

These days, you can buy an adapter to fit just about any lens on to any camera body, so if you're switching systems, you may find that you are able to use some of your existing lenses on your new camera body.

23

Update the firmware

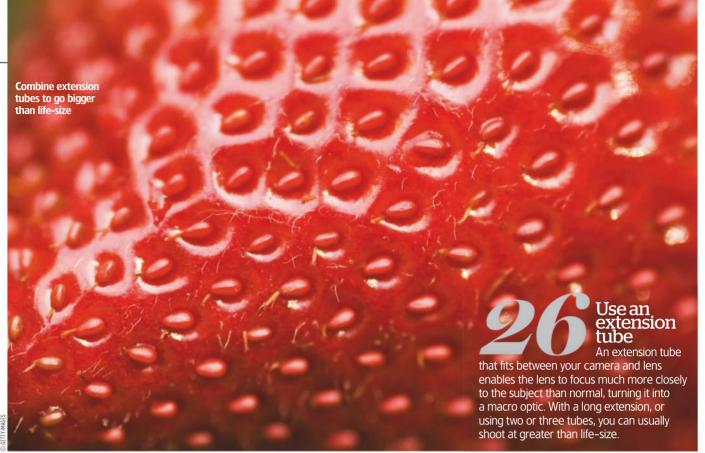
It's not just cameras that have firmware updates. Some manufacturers issue them for lenses, too, so keep an eye out and update if necessary.

24

Try freelensingProvided you don't mind getting

Provided you don't mind getting a bit of dust on your sensor, it's possible to approximate the effect of a tilt and shift lens by holding the lens close to your camera but not actually mounting it on the body. As the lens isn't mounted, you can use any optic on any camera body.









27

Check the focus

Your DSLR's autofocus system may not be perfectly in tune with all of your lenses, so if you check carefully, you'll find it

focuses slightly in front of or behind the intended target. Many cameras have an AF calibration system that enables you to adjust how your lenses focus so it gets it right.



28

Shoot out of focus

Most of the time we're preoccupied with shooting images in focus, but occasionally you can really capture the vibe with an out-of-focus shot. You'll

find this easier to achieve in manual-focus mode. Experiment with different degrees of blur until you find the right level for the image; it needs to look deliberate while some elements are still recognisable.



29

Use a teleconverter

A teleconverter is a great way of making your telephoto lens longer at a fraction of the cost of a long lens. They usually have a 1.4x or 2x conversion factor and will reduce the aperture of the lens by a stop or two. This will have an impact upon the autofocus system, especially if the effective aperture is less than f/8.

30

Fit a close-up lens

A close-up lens that screws on to the filter thread at the end of your lens is an economical route to close-up and macro photography.

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Above: Boninsegna was a late call-up but scored in the defeat against Brazil in 1970 Hasselblad 503 with Phase One P65+ back, 80mm, 1/60sec at f/8, ISO 400

Below: Zito scored for Brazil in the 3-1 win in the 1962 final against Czechoslovakia Hasselblad 503 with Phase One P65+ back, 80mm, 1/125sec at f/8, ISO 200



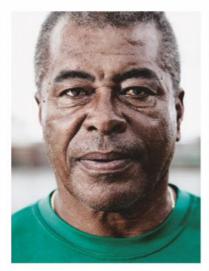
Final Scores

Michael Donald travelled the world to photograph every living goalscorer in a FIFA World Cup^{TM} Final for his new book *GOAL!* **Steve Fairclough** spoke to him

Above: England's Sir Geoff Hurst pictured in the room in Hendon Hall where he slept the night before the famous 1966 World Cup Final Hasselblad 503 with Phase One P65+ back, 80mm, 1/60sec at 1/5.6, ISO 400

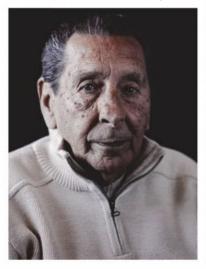
ichael Donald is not scared of a big challenge. His new book, GOAL!, was six years in the making, comprised 34 different shoots in 11 countries, and has the accompanying Emmynominated ESPN documentary, I Scored a Goal in the FIFA World Cup Final', to boot. The idea was actually in Donald's brain some 15 years ago and he reveals, 'I've always wanted to tell stories. Whenever I come up with an idea that I'm excited about, it has no bearing on whether it has any financial outcome or not.'

It was while he was researching a project on football managers that the idea originated. He explains, 'I worked out how few people had ever scored a goal in a World Cup Final and it blew my mind. I thought it would be an amazing book and



Above: Jairzinho scored Brazil's third goal in the 4-1 win over Italy in 1970 Hasselblad 503 with Phase One P65+ back, 80mm, 1/125sec at f/8, ISO 200

Below: Alcides Ghiggia scored the winning goal in Uruguay's 2-1 win over Brazil in 1950 Hasselblad 503 with Phase One P65+ back, 80mm, 1/60sec at f/5.6, ISO 400





tried to track them down – 34 were alive – but on my own it was just impossible. I didn't really have the clout to get the players to fall in line, so it sat on the shelf for a while.'

After chatting the premise through with some film industry contacts, Donald presented the idea to Academy Award-winning filmmaker John Battsek (of Passion Pictures Films), who, in Donald's words, 'laughed out loud and told me to "go away and do one".' Undeterred, Donald went away and made a short film with Dick Nanninga - a Dutch footballer who scored in the 1978 World Cup Final - and soon afterwards the sports broadcaster ESPN provided the money to make a film, which Donald co-directed.

He admits, 'Once it was green-lit by ESPN, they wanted the whole thing done like that [immediately]. When they gave us the money, we had about 40% of the players signed up and we were sh***ing ourselves. They had given us this money to deliver the entire thing and we didn't have all the players signed up, so it was nerve-wracking.'

In 2009, with the players finally all on board, it was then a case of arranging shoots around the world, which had to include both filmed interviews and portrait sessions for stills. Donald reveals, 'I shot the whole thing on a Hasselblad 503 with Phase One P45 and P65+ backs, but you had to crank it. People wondered why you were doing that if it was digital, because that usually winds on the film, but it also cocks the shutter. When somebody takes your photograph with a Hasselblad you know you're having your photograph

Above: Donald also shot in black & white, as with this image of the legendary Pelé who scored a total of three goals for Brazil during the 1958 and 1970 World Cup Final wins Hasselblad 503 with Phase One P65+ back, 80mm, 1/125sec at f/11, ISO 200

taken and it slightly changes the atmosphere in the room which, to me, really makes a difference.'

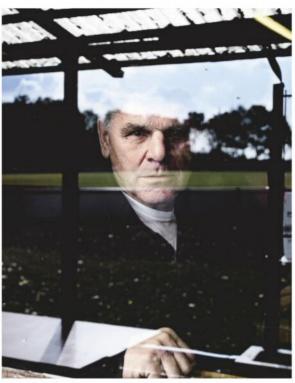
He continues, 'I just used battery lights initially – the big, heavy battery packs – but they just weren't practical to fly around with, so we used little Quantum ones. You couldn't light a room with them but you could use them for portraits – we just used a couple of heads.'

Donald shot with some Hasselblad V System lenses and admits, 'I never use what people describe as "portrait lenses"; never have done. So, it would tend to have been an 80mm, which translates to a 50mm [lens in 35mm format], and a 45mm, which I think is about 28mm, for the wider context shots.'

He adds, 'The one thing I was very conscious of the whole time was to make sure, because



Above: Emmanuel Petit scored the third goal for France in the 3-0 win over Brazil in 1998 Hasselblad 503 with Phase One P65+ back, 80mm, 1/125sec at 1/8, ISO 400



Above: West Germany's Wolfgang Weber scored a late equaliser to force the 1966 final against England into extra time Hasselblad 503 with Phase One P65+ back, 80mm, 1/60sec at f/8, ISO 400



Born in Belfast, Northern Ireland, Michael Donald is an award-winning commercial and celebrity photographer and filmmaker. His work has featured in publications such as the Sunday Times, the Telegraph, the Observer and the Guardian, and has been exhibited in Berlin, Los Angeles, Paris, London, Belfast and many other cities. His celebrity portraits have included the Rolling Stones, Leonard Cohen, Van Morrison, Martin Scorsese, Carl Lewis and Jilly Cooper. To find out more, visit www. michaeldonald.com.

back of my mind, that we had the options for both tight and wide shots. Photographically, I wanted it to have a very consistent feel. I think the book works, but, for me, in an ideal world they would all have been either tight portraits or portraits with the context; like Carlos Alberto in the Maracanã or Geoff Hurst in the room he stayed in Hendon Hall the night before the 1966 World Cup Final. But some of them gave us a day and some of them only gave us 20 minutes. So, in some instances,

I always had the book in the

you just get what you can.' Stories from the shoots

Unsurprisingly, the shoots had more than their fair share of behind-the-scenes stories. For example, during a shoot with Brazil's Jairzinho in Rio's Manguinhos favela, known locally as the 'Gaza Strip', unbeknownst to Donald a local hood had pulled a gun on his Brazilian producer.

A more heartwarming story from Brazil came courtesy of the late Carlos Alberto. Donald reveals, 'Whenever you see those endless pantheons of the greatest goal ever scored in a World Cup Final number one is always Carlos Alberto's. When we gave him his money at the end of the shoot, he didn't know why we were giving him money. He wasn't expecting any and didn't

'None of them had any swagger – they all thought they were blessed and lucky'

want any. At the end of the shoot our truck was at the other side of the [Maracanã] stadium and his mate had come down to the stadium to give him a lift home in a white van. So the crew, Carlos Alberto and his mate got in the van and he drove us round the stadium to our car. [If there was] a more self-deprecating human being... I just don't know.'

Similar fascinating tales pepper *GOAL!* and, despite their sporting achievements, Donald notes, 'With all of them, none of them had any swagger – they all thought they were blessed to have found themselves in a position in front of goal and were just lucky to have been able to deliver.'

The shoots were all finished in 2015 and by then included Mario Götze of Germany, who scored the only goal in the 2014 World Cup Final. Donald did the book's picture edit with Steve Macleod, creative director of the pro lab Metro Imaging, which also prints for the likes of Mario Testino, David Bailey and Terry O'Neill.

Donald explains, 'Initially all the post was done in Phase One and

then in Photoshop. The only reason I did that was I think Phase One is amazing but historically Photoshop is my language. I learnt how to do Photoshop sitting over the shoulder of people who do it for me and asking a million stupid questions. It's a means to an end – I derive no pleasure from it whatsoever and I treat it as a digital darkroom.'

FIFA involvement

GOAL! is now FIFA's official book for the 2018 World Cup, as Donald explains, 'Whenever they do the draw on 1 December [2017] in Moscow for the World Cup, they're going to give every delegate a copy of the book. FIFA are right behind it because this book is everything that's good about the World Cup. It's about the legacy, the heritage and the magic of the World Cup.'

He concludes, "To my mind, it's not a photography book – it's a sports book with some brilliant photographs in it. It's not a football book; it's a book about people that have done something amazing. We think, "Oh my God, these people are fabulous and they live in this 'golden world', but they're sort of normal people who happen to be very, very good at a certain sport and they find themselves in this moment that has changed their lives beyond recognition. To have some tiny insight into that is amazing.'



GOAL! by Michael Donald (Hamlyn, £20, ISBN 978-0-600-63508-6) features photographs and interviews with all of the living goalscorers from FIFA World Cup Finals. To find out more, visit www.









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The big reveal

Not long after the official announcement, we bring you the results of the **Wildlife Photographer of the Year** contest - plus words of wisdom from one of the judges

nce again the Wildlife Photographer of the Year competition has resulted in a series of stunning, and thought-provoking, pictures. We spoke to judge and former winner Jasper Doest. 'A jury decision is always a moment in time,' he says. 'Would we judge slightly differently if we saw the whole set again? Perhaps, but I think the winning images would be mostly the same, as they are captured in a way where everything comes together. I can't describe what it is we are looking for as most of it is an emotional response, but as soon as you see it, you know. Within my own photography I call

it magic; that moment that will never be repeated but stays with you forever. If I had to choose one image from this year's competition that has that special quality, it is the shot of the turtle returning to the sea after laying her eggs (page 31). This shot combines the photojournalistic documentation of a threatened species in its environment, with an aesthetic quality that is rarely seen. I've never experienced a more intense debate as we had choosing this year's overall winner - tears were shed - but in the end it was a unanimous decision. I think all of the jury members this year saw it as their responsibility to fight for positive change in this world.'



The Good Life

Daniël Nelson, the Netherlands

Grand title winner, Young Wildlife Photographer of the Year (Also winner of the age 15-17 category)

Daniël met Caco in the forest of Odzala National Park in the Republic of Congo. A three-hour trek with skilled trackers led him to the 16-strong Neptuno family, and to a close encounter with one of the few habituated groups of western lowland gorillas. Caco, here feasting on an African breadfruit, is preparing to leave his family. He'll soon become a solitary silverback, and be starting his own family in a few years. Western lowland gorillas are critically endangered, threatened by illegal hunting for bushmeat, disease, habitat loss (to mines and oil-palm plantations) and climate change. In this compelling portrait, Daniël captured the similarity between wild apes and humans, as well as the importance of the forest on which they depend. Canon EOS 6D, 50-500mm f/4.5-6.3, 1/30sec at f/6.3, ISO 800





Giant Gathering Tony Wu, USA

Winner 2017, Behaviour: Mammals

Dozens of sperm whales mingled noisily off Sri Lanka's northeast coast, stacked as far down as Tony could see. Two-thirds of their population was wiped out due to industrialised whaling (before it was banned in 1986), and this kind of major gathering could be 'a sign that populations are recovering', says Tony, who has spent 17 years studying and photographing them. Tactile contact is a big part of their social life, but it also helps slough off dead skin so the water was filled with skin flakes. Also, the camera-housing dome was smeared with the whales' oily secretions and clouds of dung released as they emerged from the gigantic cluster. But through continually swimming to reposition himself, Tony got a unique photograph of the mysterious Indian Ocean gathering. Canon EOS 5D Mark III, 15mm f/2.8, 1/250sec at f/6.3, ISO 800, Zillion housing + Pro-One optical dome port



Contemplation Peter Delaney, Ireland/ South Africa

Winner 2017, Animal Portraits

Totti couldn't have tried harder. For more than an hour, he posed, gestured and called to entice one particular female down from the canopy, but nothing worked. The object of his desire ignored him. Peter, too, was frustrated. He had spent a long, difficult morning tracking the chimpanzees – part of a troop of some 250 – through Uganda's Kibale National Park. It was humid, the ground was wet and the dense undergrowth meant that, whenever he did catch up with the chimpanzees, all he got were

tantalising glimpses as they swung from tree to tree. 'Photographing in a rainforest with dim light and splashes of sunlight means your exposure settings are forever changing. Keeping my camera at its optimum ISO setting meant low shutter speeds, and as the park authorities don't allow tripods and monopods, getting a sharp image with a handheld camera was a challenge,' he says. Totti was on the ground at least, but he was busy with vigorous courtship, pacing and gesticulating. It was only when he finally flopped down, worn out with unrequited love, that Peter had his chance. 'He lay back, hands behind his head, and rested for a moment, as if dreaming of what could have been.'

Fujifilm X-T1, 50-140mm, 1/75sec at f/2.8 (-1.3 e/v), ISO 3200

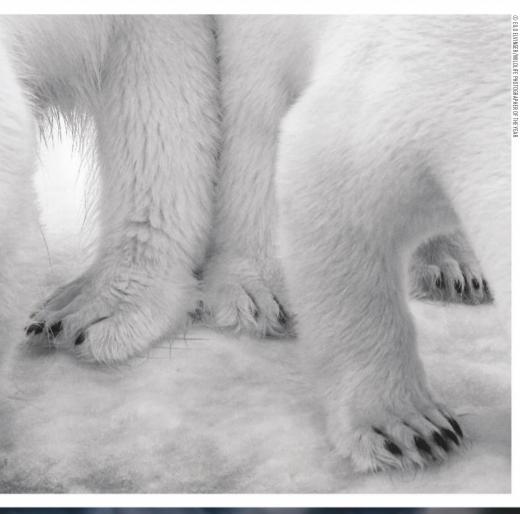






Crab surprise Justin Gilligan, AustraliaWinner 2017, Behaviour: Invertebrates

Out of the blue, an aggregation of giant spider crabs the size of a football field wandered past. Known to converge in their thousands elsewhere in Australian waters – probably seeking safety in numbers before moulting – such gatherings were unknown in Mercury Passage off the east coast of Tasmania. Justin was busy documenting a University of Tasmania kelp-transplant experiment and was taken completely by surprise. A single giant spider crab can be hard to spot – algae and sponges often attach to its shell, providing camouflage – but there was no missing this mass march-past, scavenging whatever food lay in their path on the sandy sea floor. 'I noticed an odd shape in the distance, moving among the writhing crabs,' says Justin. It was a Maori octopus. The biggest octopus in the southern hemisphere, with arms spanning up to 3 metres, it was trying to choose and catch a crab. Luckily for Justin, there was clear water and sunlight reflecting off the sand. He quickly adjusted his camera and framed the octopus making its catch. Nikon D810, 15mm f/2.8, 1/100sec at f/14, ISO 400, Nauticam housing, two Ikelite DS161 strobes



Polar pas de deux Eilo Elvinger, Luxembourg

Winner 2017. Black and white

From her ship, anchored in the icy waters off Svalbard in Arctic Norway, Eilo spotted a polar bear and her two-year-old cub in the distance, slowly drawing closer. Polar bears are known as hunters, mainly of seals, but they are also opportunists. Nearing the ship, they were diverted to a patch of snow soaked in leakage from the vessel's kitchen and began to lick it. 'I was ashamed of our contribution to the immaculate landscape', says Eilo, 'and of how this influenced the bears' behaviour.' Mirroring each other, with back legs pressed together (cub on the right), they tasted the stained snow in synchrony. Such broad paws make fine swimming paddles and help the bears to tread on thin ice, and their impressive non-retractable claws - more than 5cm (2in) long – act like ice picks for a better grip. Mindful of the species' shrinking habitat – climate change is reducing the Arctic sea ice on which the bears depend – Eilo framed her shot tightly, choosing black & white to 'reflect the pollution as a shadow cast on the pristine environment'

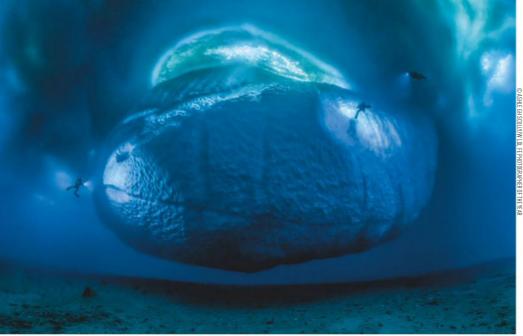
Canon EOS-1DX, 200–400mm f/4, 1/640sec at f/9 (+0.7 e/v), ISO 6400



The ancient ritual Brian Skerry, USA

Winner 2017, Behaviour: Amphibians and Reptiles

The leatherback turtle shifts her considerable weight with her large, strong front flippers and moves steadily back to the ocean. Leatherbacks are the largest, deepest-diving and widestranging sea turtles, the only survivors of an evolutionary lineage that diverged from other sea turtles 100-150 million years ago. Much of their lives are spent at sea, shrouded in mystery. When mature, their shells averaging 1.6m (5ft 3in) long, females return to the shores where they hatched. Sandy Point National Wildlife Refuge on St Croix, in the US Virgin Islands, provides critical nesting habitat, successfully managed for decades. Elsewhere, leatherbacks are threatened primarily by fisheries bycatch as well as human consumption, coastal development and climate change. The females each lay about 100 eggs in nests dug deep in the sand; some 60 days later, the hatchlings emerge (hotter nests produce more females) When after two weeks, Brian got the encounter he wanted - under clear skies, with no distant city lights - he handheld a long exposure under the full moon, evoking a primordial atmosphere in this timeless scene. Nikon D5, 17-35mm f/2.8, 10sec at f/8, ISO 1600, Nikon flash at 1/64th power + tungsten gel, Nikon remote release



The ice monster

Laurent Ballesta, France

Winner 2017. Earth's Environments

Laurent and his team had been silenced by the magnitude of the ice blocks. They were working out of the French Dumont d'Urville base in east Antarctica, recording the impact of global warming. Ice shelves in some parts of the East Antarctic Ice Sheet are melting faster than scientists had assumed, threatening to raise sea levels dramatically. When Laurent spotted this

relatively small iceberg, he saw the chance to show the underwater section for the first time. But it took three days to check out the location, install lines from the seabed to buoys (so Laurent could maintain a definite distance from it) then take the pictures. Back at the station computer, they saw the result of 147 stitched images. The front of the vast foot of the frozen monster shone turquoise and blue in the light penetrating the ice ceiling, dwarfing Laurent's companions as they lit its sides.

Nikon D4S, 13mm f/2.8, 1/30 to 1/60 sec at f/6.3, 147 stitched images, ISO 3200, Seacam housing, flashlights



Winner 2017. Underwater

In open ocean far off Tahiti, Anthony regularly dives at night in water more than 2km (1m) deep. His aim is to photograph tiny deep-sea creatures that migrate to the surface at night to feed on plankton. This lobster larva (on top), just 1.2cm (1/2in) across. with spiny legs, a flattened, transparent body and eves on stalks, was at a stage when its form is called a phyllosoma. Its legs gripped the dome of a mauve stinger jellyfish. They were drifting in the current, the phyllosoma saving energy and possibly gaining protection from predators deterred by the jelly's stings, its own hard shell probably protecting it from stings. The phyllosoma seemed able to steer the ielly, turning it around at speed. The odd thing about the ielly was that it had few tentacles left, suggesting that the hitchhiker was using it as a source of snacks. A phyllosoma's digestion coats jellyfish stinging cells with a membrane that stops the stings penetrating its gut. In several hundred night dives, Anthony met only a few lobster larvae, and it took many shots of the jellyfish jockey to get a shot he was happy with of a creature rarely observed alive in its natural surroundings. Nikon D810. 60mm f/2.8. 1/250sec at f/22 (-0.3 e/v).

INKON D810, Comm 1/2.8, 1/250sec at 1/22 (-0.3 e ISO 64, Nauticam housing + Nauticam SMC-1 super-macro converter; Inon 7-240 strobes



Stuck in Ashleigh Scully, USA

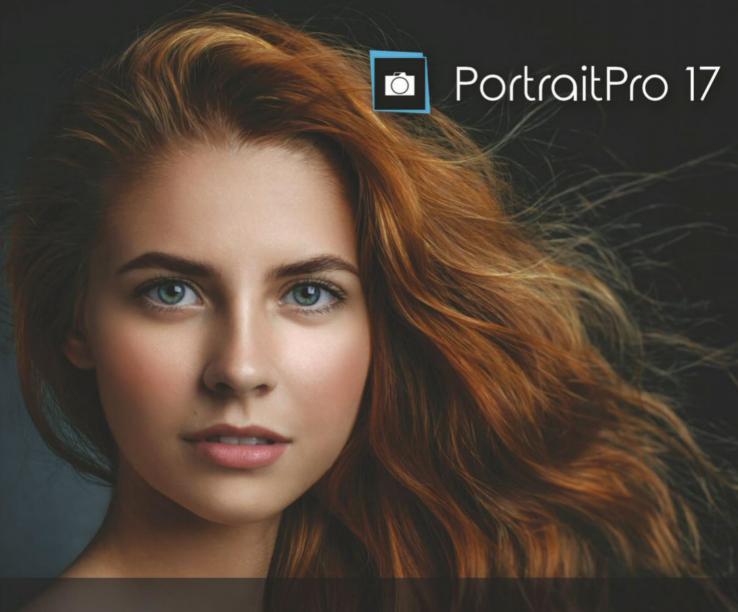
Winner 2017. 11-14 years old

Deep snow had blanketed the Lamar Valley in Yellowstone National Park. This female American red fox was hunting beside the road. Every so often she'd stop, stare, tilt her head from side to side and listen for the movement of prey – most likely a vole – beneath the snow. Ashleigh was also poised, her camera lens resting on a beanbag out of the back window of the car. Just as

the fox came parallel with the car, it stopped, listened, crouched, then leapt high in the air, punching down through the snow. She remained bottom-up for about 10 seconds, before using her back legs to pull out of the hole. Ashleigh, who has been photographing foxes for years, mostly near her home, says: 'It was humbling to observe how hard the fox had to work to find a meal. I really wanted her to be successful.' Unfortunately, she wasn't, and the image, says Ashleigh, 'illustrates the harsh reality of winter life in Yellowstone'.



The Wildlife Photographer of the Year 2017 exhibition opens on 20 October and runs until spring 2018. To book tickets, visit www.nhm.ac.uk/wpy.
Wildlife Photographer of the Year is developed and produced by the Natural History Museum, London



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The benefits of mirrorless cameras are well known but what are the best lenses to go with these compact powerhouses? Top pros reveal their favourites from a range of systems

Fujifilm

Paul Sanders

www.paulsanders.biz

Favourite lens Fujinon GF 110mm f/2 R LM WR



The lens I turn to most is usually the 110mm on the Fujifilm GFX 50S, the compression coupled with

incredible sharpness and detail rendition make it perfect for most of my work. A landscape photographer using something other than a wideangle lens often surprises people but I love the narrower angle of view and the extra separation you can get with careful selection of aperture. The lens is also perfect for the abstract work I love to shoot, and the urban images I make while leading workshops around the world. It allows me to isolate details, while keeping some context. It's quite something when you find your perfect focal length coupled with incredible design, technical quality and weight - the lens and camera become completely invisible to me. Photography has to be simple: it's not a technical art, it's about allowing my eye to roam around the scene and the subject, knowing that the camera and lens choice I have made will recreate what I want. When the images I have taken with the GFX and the 110mm are printed usually a minimum of A2 – people gasp at the detail and sharpness of the subjects. The Fujifilm GFX 50S and 110mm make that happen for me. Put simply they make me smile when I shoot with them, and that is the best reason to use them.



The Fujinon 110mm is an ideal length for portraits Fujifilm GFX 50S, 110mm, 1/800sec at f/4. ISO 1250





I've always shot weddings with two prime lenses – a 23mm and 56mm. In 35mm format this equates to 35mm and 85mm. For me, the 23mm field of view is perfect for telling stories and

lends itself perfectly to my photography style. I use a combination of Fujifilm X-Pro2 and X-T2 cameras, and one of them always has the 23mm lens attached. There are two 23mm lenses in the XF range, an f/1.4 and f/2. Whilst the f/2 is lighter

and cheaper, I find myself drawn to the f/1.4 lens primarily for its extra stop of light gathering and that small amount of extra depth of field it can achieve. It's particularly useful, even in bright light, as I can use the electronic shutter of the X-Pro2 or X-T2 to shoot up to 1/32,000sec, maintaining the shallow depth of field when required. I love to fill the frame with this lens, and find myself in the hurly-burly of the immediate post-ceremony celebrations, capturing the hugging and congratulations with this lens all the time.

Damien Lovegrove

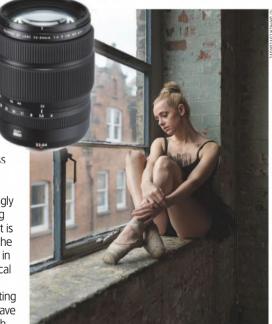
www.lovegrovephotography.com

Favourite lens Fujinon GF 32 64mm f/4 R LM WR



I've been a professional photographer for 33 years and I'm very picky about lenses. I've been a prime lens shooter for most of my career, even into the mirrorless

era, but right now the outstanding lens in my line-up is the Fujinon GF 32-64mm f/4 for the GFX. This GF wide zoom lens is large, reassuringly weighty and beautifully made. What is surprising though is the zoom's comparative great value. It is less expensive than my second-favourite lens, the GF 110mm f/2 prime. There's a lot more 'stuff' in the zoom. More bits move around and the optical quality is exemplary. The field of view of this wide-to-standard zoom is spot on. If I were setting out a lens collection for a new camera line I'd have not even thought of such an option. Focal length of 25mm to 50mm in classic full-frame terms is surprising and unprecedented; I would have expected a moderate wide to moderate telephoto but I'm so glad it's not average. My portraiture has evolved and I find myself shooting wider images with my subject occupying less of the frame. This shift in style coincided with my move to the Fujifilm GFX 50S. I've slowed my shooting rate down too and I now use a tripod. People talk about '3D pop'



and subject separation with certain lenses, and most of it is nonsense, however the rendering of a scene is really important to me and the way the out-of-focus areas are handled needs to be calm and without distractions. The 32-64mm Fujinon does a fabulous job and has a beautifully neutral look. It is pin sharp, and just about every photo I take is shot with the lens wide open at f/4.

Technique mirrorless lenses of the pros



Jon Bryant

www.jonbryantphotography.net

Favourite lenses Panasonic Leica DG Vario-Elmar 100-400mm f/4-6.3 ASPH OIS and Panasonic Leica DG Vario-Elmarit 12-60mm f/2.8-4 ASPH OIS



I am currently shooting with two cameras: the Panasonic Lumix DMC-GH5 and the DMC-GX8. The GH5 gives me the best of both worlds, shooting stills and video. The GX8 is a superb accompaniment to the GH5, as a second

body, which I often pair with a wideangle lens to give me flexibility in the field. As a wildlife, landscape and nature photographer I need to use multiple lenses. With the GH5 I pair this body with the 100-400mm f/4.0-6.3 lens. This is a game-changing combination for wildlife and bird photography due to its focal range. This lens, in full-frame terms, is equivalent to a 200-800mm lens. The body and the lens have image stabilisation, which is so important for wildlife photography, and allows me much more latitude both in low light to shoot at slower shutter speeds, and creatively with motion blur. The other lenses I typically work with are the 12-35mm f/2.8 and 35-100mm f/2.8. Recently I have been shooting with Panasonic's new 12-60mm f/2.8-4.0 lens as the focal range is so versatile for a wide range of subjects. I pair this lens with the GX8, which gives me a versatile ensemble for both wildlife and landscapes.

Damien Demolder

www.damiendemolder.com

Favourite lens Panasonic Leica DG Summilux 25mm f/14 ASPH



I use the Panasonic Lumix DMC-GH5, DMC-GX8 and DMC-GX800. Fortunately there are a lot of nice lenses to choose from in the Panasonic range for Micro Four Thirds cameras. I love the Leica 42.5mm f/1.2 and

Leica 12mm f/1.4 lenses but the one I use the most is the Leica 25mm f/1.4. Not only is the focal length a great all-rounder that works well for street and portraits, but the focusing is astonishingly fast and the optical quality exceptional. The standard lens for any system is my favourite, and this 25mm is the standard for Micro Four Thirds - just as a 50mm is standard for full-frame cameras. The angle of view matches not so much what my eyes can see (as human visual awareness stretches to almost 180 degrees) but what I can concentrate on. It's that angle of view I like to present to the viewer. This Leica-branded 25mm was one of the very early Micro Four Thirds lenses, but since it was updated in 2011 it continues to serve well. It is sharp wide open, which is one of my key requirements. I love to pick out what I want the viewer to see using a shallow depth of field, so consequently like as wide an aperture as I can get. Most full-frame lenses don't perform especially well at their widest aperture, but the top-end Leica Panasonic lenses do. It's a critical part of my style and it's important for low-light work. AF speed, resolution wide open, nice-looking out-of-focus highlights and well-controlled chromatic aberrations are things I ask for in a lens, and this little standard has all of those things.





Bob Martin www.bobmartin.com

Favourite lens Sony FE 24-70mm f/2.8 G Master



When it comes to the Sony Alpha 9, which I came to relatively recently thanks to its silent operation and speed, there are some

great lenses available. I particularly like the new 27-70mm f/2.8 G Master, which is

sharp from edge to edge. It is reasonably compact – I use it with the battery grip on the camera, then it is well balanced in the hand. I also have the 16–35mm f/2.8 GM lens, which is very sharp and light. It's better than the Nikon equivalent that I use on my SLRs. Then I have a 12–24mm f/4 G, which is a fantastic lens even though it's

not a G Master. While it's 'only' f/4, it is as sharp as a tack. The 70–200mm f/2.8 GM lens is just perfect, a super-balanced f/2.8, which zooms at the back not the front – just the way I want to work. As mentioned in my test of the Alpha 9 (AP 23 September), Sony is lacking on the telephoto side. There is the 100–400 GM which is good, but it's only f/4/5–5.6 and doesn't replace my faster Nikon telephoto zoom.

Andrew Scriven

www.andrewscriven.co.uk

Favourite lens:

Sony Carl Zeiss Sonnar T* FF.35mm f/28 ZA



I love to shoot with the Sony Alpha 7S alongside Sony Carl Zeiss lenses. I shoot with a prime lenses because they are

generally smaller, lighter, faster and sharper than the zoom lens equivalent. The Alpha 7S with the 20mm f/2 or 35mm f/2.8 lens is so light I can take it anywhere in my bag and forget it's there. It is perfect for shooting landscapes or street photography. For portraiture, I enjoy the 85mm f/1.4. It is a big lens, so not one I carry around unnecessarily but the image quality is exceptional. I will use zooms for event photography or general travel, such as the 24–70mm f/4. Lens speed is less of a priority with the Alpha 7S because it can shoot at such high ISO settings.



Technique

Olympus





My go-to lens is the 12-40mm, which I use with my Olympus OM-D E-M1 II. The weight balances well with my camera body

and I can alternate quickly between my preferred settings of 17mm and 25mm, and it's incredibly quick to focus. I used to frown upon photographers who used a zoom lens as I saw myself as a purist using only primes. One day a colleague said 'Why? Get one professional "do-it-all" lens. Keep it on 17mm, then

it's a quick flick of the wrist to 25mm.' Since then I haven't looked back. Regardless of lighting conditions and distance, the image creation is clear and sharp in quality. It's a quick snap back of a ring on the lens to engage manual focus. The all-metal construction makes the lens feel solid, and yet it manages to remain rather delicious looking. I use it for portraits, landscapes and reportage, on editorial, corporate and advertising assignments. It's also splash/beer proof, which is crucial for me as I often photograph in busy pubs and clubs!





Steve Gosling

www.stevegoslingphotography.co.uk

Favourite lens: Olympus MZuiko Digital ED 12-100mm f/4 IS PRO



On a trip to Antarctica last year I had the then-new Olympus OM-D E-M1 Mark II and the 12-100mm f/4 PRO with me. As anticipated, the weather conditions and shooting from a moving ship or zodiac proved to be a challenge. I was impressed

by the IS capabilities of the E-M1 Mark II combined with the 12-100mm PRO. Despite taking two other lenses with me (the 7-14mm and 40-150mm) I mainly used the 12-100mm due to its versatility – being able to shoot wideangle landscapes one minute and wildlife the next. The quality of Olympus lenses has never been disappointing but the 12-100mm seems to be a step up, with detail-rich images.



Tesni Ward

www.tesniward.co.uk

Favourite lens

Olympus MZuiko Digital ED 300mm f/4 IS PRO Lens



Since making the move over to a mirrorless system earlier this year, with the Olympus OM-D E-M1 Mark II there are two key lenses you'll always find me using. The

Olympus 300mm f/4 PRO lens gives me 600mm of equivalent focal length, producing tack-sharp images with no noticeable chromatic aberration or vignetting. The 300mm is significantly lighter and smaller than any lens I've previously used, along with 6 stops of exceptional image stabilisation, I can keep shooting handheld throughout the day with no difficulties. Paired with a 1.4x teleconverter, achieving 840mm of equivalent focal length, this lens gives me all the reach I need for far-off or shy wildlife.

When I'm fortunate enough to get slightly closer to wildlife, I turn to the Olympus 40–150mm f/2.8. This lens achieves 80–300mm of equivalent focal length, which can be increased further with the 1.4x converter. An additional aperture stop throughout the focal range allows me to work in lower light conditions without compromising on image quality, along with taking advantage of a shallower depth of field. Being a wildlife photographer means I travel regularly, both

abroad and within the UK, which means having to carry my equipment considerable distances to locate and find wildlife.

With these two lenses, the E-M1 Mark II camera body and an additional lens for wideangle habitat shots (the Olympus 12-40mm f/2.8), I can cover all the bases I could need in wildlife photography, without having to worry about weight or space.



Doingthe

This year's **RPS Awards** again celebrated some of the greatest work in contemporary photography. Check out some of the eclectic images that garnered gongs

stablished in 1878, The Royal Photographic Society Awards celebrate individuals who have made a significant contribution to the art and science of photography. There are 15 categories in all, and past recipients range from photographers and scientists to curators and photo educators. AP joined this year's winners for a convivial ceremony in London (the event was sponsored by The Macallan makers of Highland single malt).

The 2017 line-up includes Hiroshi Sugimoto who received the Centenary Medal and Honorary Fellowship, Michael Mack who landed the Award for Photographic

Publishing, and Colin Harding who received the Fenton Medal and Honorary Life Membership for his work as a curator, author and historian. Other notable recipients included Garry Fabian Miller (see below), Mark Power and Joel Sternfeld (see right).

One particularly remarkable contribution came from Dr Andrew Bastawrous whose efforts in medical imaging were recognised with the Combined Royal Colleges Medal. Bastawrous is an ophthalmologist and co-Founder & CEO of Peek Vision, an organisation working for eye care worldwide.

Nominations for the 2018 RPS Awards are now open, discover more at www.rps.org.



'Breath, 30 days of sunlight', May 1-30,1989



'Come into this Red Rock', 2016

Garry Fabian Miller

Honorary Fellowship

Garry Fabian Miller gained recognition for his landscape-based images in the 1970s, but has been making 'camera-less' images since the mid 1980s. Miller experiments fully with the nature and possibilities of light as both medium and subject, and is considered one of the most progressive artists working in photography today. His early works were created in the darkroom shining light through translucent objects such as leaves, seedpods and flower heads, and using them as transparencies through which light passed onto light-sensitive paper. But for more than 20 years he has created abstract pictures by passing light through coloured glass, liquid and cut paper forms. His exposures can last anywhere between one and 20 hours. The resulting pictures have a wonderful luminosity. The largest public collection of his work is held at the Victoria and Albert Museum in London.





Roadside USA is a popular topic for Sternfeld







Clever visual juxtapositions often feature in Sternfeld's work

Joel Sternfeld

Honorary Fellowship

Best known for his large-format colour imagery of roadside America, Joel Sternfeld trains his lens on ordinary people and places in a bid to explore collective American identity. He began making photographs in the 1970s having studied the colour theories of Johannes Itten and Josef Albers. Unsurprisingly, colour plays a huge part in Sternfeld's work, and one of his most famous images features a fireman buying a pumpkin from a roadside stall. Sternfeld has taught photography at Sarah Lawrence College since 1985. He is also the recipient of two Guggenheim Fellowships and a Prix de Rome.



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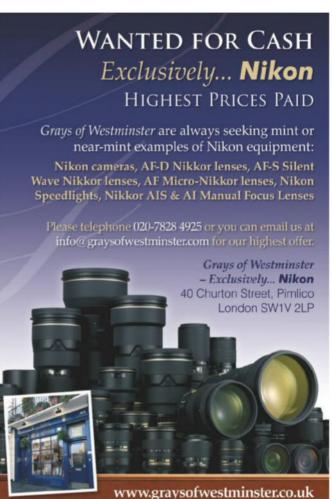
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Best lenses for Canon and Nikon

Looking for a new lens for your DSLR but not sure what to get? Our definitive round-up for both Canon and Nikon users reveals the best buys

ne of the great benefits of choosing a DSLR ahead of a fixed-lens camera is the versatility it offers when it comes to choosing the best lens for any given subject or shooting situation. For the majority, the kit lens you buy with your first DSLR will be adequate for general shots and is likely to serve you well as

you get to grips with how the camera operates. Give it a few months, though, and you'll almost certainly feel like you've outgrown it and will want to explore other possibilities.

If you're a more experienced photographer who's progressed from an entry-level DSLR to an enthusiast or semi-professional model, chances are you've already invested in a lens that's

better suited to the subjects or images you like to take. With so many lens choices out there, though, it can be difficult to know if you've bought the best you can, or whether there's a superior optic that will serve you better in the long run.

With hundreds of lenses passing through our hands here at AP, we know exactly what to look for when it comes to choosing the best optics, whether it be for an APS-C DSLR or a full-frame model.

In this round-up, our focus has been on gathering together great examples of Canon and Nikon lenses for novices, enthusiasts and those who are prepared to pay a little more.

Each of the lenses listed gets our approval and they're all worth closer inspection.



It may be cheap, but it's a great wideangle option for Canon APS-C DSLRs

Canon EF-S 10-18mm f/4.5-5.6 IS STM

• £199 • www.canon.co.uk

IF YOU'RE after a compact wideangle zoom for your APS-C DSLR, this is a fine example to consider. It pairs up particularly nicely with entry-level models such as the EOS 1300D and EOS 200D, as well as mid-range DSLRs like the EOS 800D/77D. Its Stepping Motor Technology (STM) helps keep focus operation inaudible and with four-stop image stabilisation it's possible to shoot sharp handheld images with

shutter speeds as slow as 1/5sec. It may have a plastic mount and electronic manual focus, but don't let that put you off as it delivers very pleasing results for such a low price. As such, it's hard to think of a reason not to include this in your lens collection if you're looking to expand and fancy owning an optic that's better suited to containing more of what's around you in the frame. It's great for landscapes, interiors and architecture.



If you'd like to shoot breathtaking close-ups, this lens is a worthy contender

Canon EF-S 60mm f/2.8 USM

£379 • www.canon.co.uk

IF YOU own a Canon APS-C DSLR and like the sound of photographing objects at true life-size (1:1), you'll want to add a dedicated macro lens to your arsenal. Equivalent to 96mm in the 35mm format, this dedicated macro lens will enable you to capture stunning close-ups. thanks to its 20cm minimum focus distance. The inclusion of Canon's Ultra Sonic Motor (USM) means it can focus silently on subjects, and

with Super Spectra coatings to suppress ghosting and flare, in addition to full-time manual focus override, it's not short of features for under £400. What's more, it doubles up as an effective portrait lens and creates beautiful background blur behind subjects when it's used at its maximum aperture. All in all, it's an excellent dual-purpose optic for Canon APS-C users who want a lens that'll last a lifetime with due care.

Canon EF-S 17-55mm f/2.8 IS USM

● f718 • www.canon.co.uk

THOUGH not the newest of lenses in the EF-S lineup, this fast zoom is an appealing optic for Canon users who demand a fast-aperture lens that produces pleasing results. The AF performance is accurate and quiet, while the image-stabilisation (IS) system is effective at allowing users to shoot three stops slower than is otherwise possible. Full time manual focus (MF) and an ultrasonic motor (USM) feature as you'd expect. Particularly useful for shooting challenging low-light scenes where you don't want to raise the ISO too high, it produces high levels of sharpness and low distortion. The only real and is wide-aperture sharpness at distortion. The only real downside



This is one of the best kit zoom upgrade options for APS-C DSLRs

55mm and the appearance of colour fringing under some conditions. It deserves close attention from users of Canon APS-C DSLRs such as the EOS 77D/80D and FOS 7D Mark II

Canon EF 50mm f/1.8 STM

• £106 • www.canon.co.uk

THIS small 'nifty fifty' improves upon Canon's older designs and has been brought up to date by incorporating a Stepper Motor (STM) for smoother and quieter AF. Compatible with full-frame and APS-C DSLRs, it becomes a highly practical and creative short telephoto lens that's equivalent to 80mm when it's attached to the latter. If you enjoy shooting portraits or any subject where you'd like to create attractive background blur, this lens allows you to do it without breaking the bank. It has a smaller 49mm filter thread and improved build quality over Canon's older EF 50mm f/1.8 II, but produces results of



The petite size of this lens allows you to slip it in a small bag compartment

similar quality. Stopping down from f/1.8 to f/2.8 improves sharpness and all trace of corner shading disappears by f/4. It's one of the most popular lenses for those who feel they've outgrown a kit zoom.

Canon



This 85mm prime is one of the latest lenses to be added to Canon's L-series

Canon EF 85mm f/1.4L IS USM

• £1.569 • www.canon.co.uk

THIS new L-series telephoto prime will have great appeal with portrait and wedding photographers who desire superior image quality to the aging EF 85mm f/1.8 USM and those who don't want to splash out £1,765 for the larger and heavier EF 85mm f/1.2L II USM. The big attraction is its optical image stabilisation, which is effective to four stops and will be a godsend in low-light venues such as churches and dimly lit

interiors. It has a 77mm filter thread, 0.85m minimum focusing distance and weather sealing that'll provide reassurance when it's used in variable weather conditions. If it's anywhere near as good as our first impressions suggest, this is going to be an extremely popular lens with Canon full-frame users and it's one we can't wait to get our hands on when our review sample arrives in a few weeks. Watch this space!



 $\boldsymbol{\mathsf{A}}$ great choice for wildlife photography on location where size can be critical

Canon EF 70-300mm f/4-5.6 IS II USM

• £449 • www.canon.co.uk

THIS mid-range telephoto zoom incorporates four-stop image stabilisation and a new, Nano USM motor for fast and silent autofocus. It weighs 720g, has a nine-bladed diaphragm and is equivalent to 112-480mm on an APS-C DSLR. An interesting idea is the lens's LCD

panel, which can be used to cycle through three modes: focal length, a camera shake meter, and the current focus distance complete with depth-of-field scale. It's a great match to mid-range DSLRs, offering a great balance between portability and image quality.

Canon EF-S 24mm f/2.8 STM

• £134 • www.canon.co.uk

THIS ultra-slim pancake prime is one of the least expensive lenses on the market, and measuring just 22.8mm thick, it's one that can easily be carried around all day without any inconvenience. It's a marvellous little optic for travel and street photography, providing a 38mm equivalent angle of view on the Canon APS-C DSLRs for which it's made. The lens does exhibit vignetting at wide apertures, as well as distortion, but both are easily remedied in software. Most importantly, the lens focuses accurately and gives consistently sharp, detailed images. With its bargain price, carry-everywhere



If you like to travel light and space is at a premium, try this pancake prime

size and highly competent imaging performance, this lens deserves to be high on the wish list of many a Canon APS-C DSLR user.



This versatile zoom benefits from a dust- and moisture-resistant construction

Canon EF 24-105mm f/4L IS II USM

• £1,065 • www.canon.co.uk

THIS lens is the replacement for one of Canon's best-selling full-frame optics for the past 10 years – the EF 24–105mm f/4L USM. It features a revised optical design that has made it a little sharper towards the edges with less barrel distortion at the wide end. Vignetting isn't quite as

severe either and it features a new electronic aperture diaphragm system (EDM) that provides smoother and quieter aperture changes during movie capture. It's the best 24–105mm full-frame zoom Canon makes, but isn't quite as razor sharp as the stunning EF 24–70mm f/2.8L II USM.



Silent Wave Motor keeps things quiet

Nikon AF-S Nikkor 70-200mm f/4 **GEDVR**

£1.179 • www.nikon.com

IF YOU want the versatility of a zoom combined with the sharpest possible results, then generally you'll find yourself looking at premium constantmaximum- aperture options. But if you don't want to lug around a 1.5kg 70-200mm f/2.8 all day, then you might find that this f/4 version is just the ticket. It's impressively sharp, with fast autofocus, and the inclusion of third-generation VR technology promises the ability to shoot handheld at shutter speeds four stops slower than would otherwise be possible without. For added reach, the lens is also compatible with Nikon's 1.4x and 2x teleconverters. An optional RT-1 tripod collar ring is available, but it does cost £189.



The lens accepts filters and adapter rings via an 82mm thread at the front

Nikon AF-S Nikkor 24-70mm f/2.8E ED VR

• £1,849 • www.nikon.com

SOMETIMES only the very best will do, and when it comes to standard zooms on a full-frame Nikon body, this is it. The latest version of Nikon's pro workhorse lens adds optical image stabilisation and uses an electromagnetic diaphragm, which provides much-improved functionality when shooting in live view or for

video work. With an array of exotic glasses and coatings, it's designed for use on the latest high-resolution DSLRs such as the 45.7MP D850. It can also be used with DX-format cameras, giving a 36-105mm equivalent range. Super-fast autofocus and top-notch build quality round off a truly excellent package.



A slightly cheaper alternative to the AF-S DX Nikkor 16-80mm f/2.8-4E ED VR

Nikon AF-S DX Nikkor 16-85mm f/3.5-5.6G ED VR

£569 ● www.nikon.com

IF YOU'VE outgrown the 18-55mm kit zoom that came when you bought your camera, this might just be the perfect upgrade. It offers a usefully extended zoom range, from 24mm equivalent wideangle to 128mm telephoto, while

providing a respectable optical performance that's aided by a fast ultrasonic-type autofocus motor and built-in image stabilisation. It's been on the market for almost a decade now, meaning good prices can often be had if you're prepared to shop around. If you have another £300 to spare, then the AF-S DX Nikkor 16-80mm f/2.8-4E ED VR represents another step up again, with an even faster maximum aperture and stellar optics.



Before buying, you must check this AF-P lens is compatible with your DSLR

Nikon AF-P DX Nikkor 70-300mm f/4.5-6.3 G ED VR

• f299 • www.nikon.com

OFTEN the first lens DSLR users buy after the 18-55mm that came with their camera is a telephoto zoom. But there's a huge number to choose from, with Nikon alone offering six for its DX-format SLRs, distinguished only by opaque combinations of

letters in their names. The most up-to-date is the AF-P 70-300mm f/4.5-6.3 VR: a compact, image-stabilised optic with a usefully long zoom range and the latest fast, silent AF-P motor for autofocus, that's also suitable for video work. Being an AF-P lens, though, it's not compatible with Nikon DSLRs that were released five years or more ago. So if you use an older model, you'll need to buy the Nikon AF-S DX Nikkor 55-300mm f/4.5-5.6G ED VR.

Nikon



This lens is 245g lighter than the more expensive Nikon AF-S 85mm f/1.4G

Nikon AF-S Nikkor 85mm f/1.8G

• £429 • www.nikon.com

IF YOU want to take people pictures to another level, then a large-aperture, short-telephoto prime is the way to go. Nikon's AF-S 85mm f/1.8 is a good quality yet reasonably affordable choice, with fast autofocus and sharp optics. With a nine-bladed circular aperture, it can also

provide very attractively blurred backgrounds. The lens is equally suitable for use on full-frame and DX format DSLRs, giving a 135mm view on the latter. To get even better results, you'd need to invest in an 85mm f/1.4, with Sigma's 85mm f/1.4 Art DG HSM (£999) being a fine example.

Nikon AF-S DX Nikkor 35mm f/1.8G

• £159 • www.nikon.com

LARGE-APERTURE prime lenses allow you to shoot indoors without flash, or blur backgrounds for creative effect. Not only is this small 35mm prime the most

small 35mm prime the most affordable such option for Nikon DX users, it's also very sharp. With a view roughly equivalent to a 50mm prime on full-frame, it's suitable for subjects from street photography to portraits. If you want a lens that will also work on full-frame, you'll need the similarlynamed Nikon AF-S Nikkor 35mm f/1.8G. but this costs almost three times as much. Other important things

to know about this lens are its 30cm minimum focus distance, it accepts filters and adapters via a 52mm thread and accepts Nikon's HB-46 lens hood.



One of the cheapest primes for Nikon DX



Compatible with D3000 series cameras from the D3300 onwards

Nikon AF-P DX Nikkor 10-20mm f/4.5-5.6G VR

• £329 • www.nikon.com

NIKON users have long been crying out for a lightweight, inexpensive wideangle zoom, and finally it's arrived in the shape of this 10–20mm lens. Optically it's OK, if not outstanding, but crucially, its built-in optical stabilisation is extremely useful. Again, though, its AF-P

designation means that it only works on relatively recent DSLRs, so check compatibility before you buy. Otherwise this is a great complement to a standard zoom for subjects such as landscapes, interiors and architecture, where you'd like to squeeze as much as possible in the frame.

Nikon AF-S Nikkor 50mm f/1.8G

• £189 • www.nikon.com

FOR MANY years, 50mm primes (or 'nifty fifties') were sold as general-purpose lenses with 35mm film cameras, but they fell out of favour for a few decades.

Recently, however, there has been a resurgence in their popularity for use with APS-C format DSLRs. They tend to be small, light and relatively cheap, yet very sharp, and perfect for shooting portraits. Nikon's AF-S 50mm f/1.8G is a classic example of the type, and will also work on full-frame cameras. Don't confuse it with the cheaper AF 50mm f/1.8D, though, which won't autofocus on

Nikon's entry-level D3000-series or D5000-series DSLRs. The lens has a 58mm filter thread and a construction of seven elements in six groups.



This lens renders beautiful background blur

st third-par

Tamron 10-24mm f/3.5-4.5 Di II VC HLD

- •£579
- www.intro2020.co.uk

WITH THE kit zooms sold with most DSLRs starting at a less-than-inspiring 18mm, a wideangle zoom becomes



a particularly useful addition for photographers shooting subjects such as architecture and landscapes. This 10-24mm zoom is a rare example of the type to feature optical image stabilisation, allowing handheld shooting at much slower shutter speeds than would otherwise be possible. It also sports moisture-resistant

> construction, which should be welcomed by photographers who shoot in the great outdoors. Optically, it's pretty decent too, although you'll get best results shooting in raw and removing chromatic aberration and distortion in post-processing. The understated design conforms to Tamron's most recent lens releases and it features a new high/low torque modulated drive motor for fast autofocus.

A great option for landscape, street, travel, architecture and everyday shots

Sigma 50mm f/1.4 DĞ HSM Art

● £571 ● www.sigmaimaging-uk.com

IF YOU'RE after one of the finest 50mm lenses, look no further. This sensational optic isn't the smallest or lightest example, but it puts in a sublime image quality performance. Ideally suited for both stills and video use, it employs employs Sigma's Hyper Sonic Motor (HSM) system to achieve fast, silent AF and Special Low Dispersion (SLD) glass to ensure the best level of sharpness. Out-of-focus highlights are beautifully rendered at the maximum aperture and it is constructed to the highest order as we've come to expect from Sigma's premium Art line. It handles best with DSLRs that feature a large grip, such as the Canon EOS 5D Mark IV and Nikon D850, but also produces



If you're a full-frame user and want a superb 50mm prime, you'll love this

impressive results with APS-C DSLRs, with which it's equivalent to 75mm on Nikon cameras and 80mm on Canon models. It's a lens that is worth every penny.



Designed primarily for APS-C DSLRs with which it's equivalent to 150-600mm

Sigma 100-400mm f/5-6.3 DG OS HSM **Contemporary**

- www.sigma-imaging-uk.com

THIS LENS is designed to appeal to aspiring enthusiasts who might be looking to buy their first serious telephoto lens. With optical image stabilisation, a nine-bladed diaphragm, large rubberised zoom ring and zoom lock that engages at 100mm, it comes with all the

features you should look for from a high-quality tele zoom. The only build and handling issues that may concern some is that it's not weather sealed and doesn't offer a tripod collar or 1/4in thread to add extra support. The lens and lens hood are designed in such a way it supports push/pull operation and its 'sweet spot' is found around f/8. For those who'd like a lightweight zoom capable of a strong optical performance covering a good telephoto range, this is one of the finest examples for under £800.



This lens is up there as one of the finest telephoto zooms with a fast aperture

Sigma 50-100mm f/1.8 DC HSM Art

• £949 • www.sigma-imaging-uk.com

This Sigma 'DC' zoom is optimised for DSLRs with APS-C sensors and covers three popular focal lengths (85mm, 105mm and 135mm equivalent) in one, while offering a fast f/1.8 maximum aperture throughout. It's an attractive option for those who'd like to lighten their load; however, without optical image stabilisation you will be required to support the lens steadily in the palm of your

hand or mount it to a tripod or monopod to prevent shake. It's a lens that delivers stunning images right across its zoom range, but be aware that it can make smaller APS-C models feel rather front heavy. This lens complements the also excellent 18-35mm f/1.8 in Sigma's range of APS-C format zooms and is fittingly priced at under £1,000. It comes very highly recommended.

ty alternatives

Tamron SP AF 17-50mm F/2.8 XR Di II VC LD Aspherical [IF]

- £379
- www.intro2020.co.uk

WHILE many photographers upgrade the kit lens that came with their cameras to something providing a longer zoom range, others prefer to opt for a largeaperture lens with premium optics. Tamron's 17-50mm f/2.8 is a fine example of this type, and the addition of optical image stabilisation to this version adds an extra level of versatility for Canon and Nikon users (an older unstabilised model is also available for most DSLR mounts). The lens offers quick AF, with the main drawback of its eight-year-old



The gold ring around the barrel is the giveaway this is an older Tamron lens

design being that the manual-focus ring rotates at the same time. Sigma's similar 17-50mm f/2.8 EX DC HSM is also worth a look.



This easily portable superzoom features a larger rubberised zoom ring

Tamron 18-200mm f/3.5-6.3 Di II VC

f189 • www.intro2020.co.uk

LONG-RANGE 'superzoom' optics are extremely popular, as they let you shoot a wide variety of subjects without having to change lenses. But in general, they've tended to be quite expensive, which is what makes this Tamron lens so appealing. For £100 less than its nearest rival, and indeed less than many telephoto zooms, it gives a very handy 28–300mm equivalent range. Like all superzoom lenses, it's optically compromised, and is much less

But it's not obviously worse than much more expensive alternatives. meaning that as an all-in-one lens it represents unparalleled value. The Di-II lettering tells us that this lens is designed for DSLRs with APS-C size sensors and the 'VC' abbreviation reveals that it includes vibration compensation. For added dependability and longer life, it features a moistureresistant construction that helps prevent damage caused by accidental exposure to rain. sharp at telephoto than wideangle. It offers good value for the price.



Though eight years old, it remains one of the finest third-party macro lenses

Tamron 60mm f/2 Di II Macro

• £349 • www.intro2020.co.uk

IF YOU'RE after a relatively inexpensive macro lens for your APS-C DSLR, the Tamron 60mm f/2 Di II LD (IF) is a recommended third-party option. Capable of a 1:1 reproduction ratio, it features excellent ergonomics, an internal focusing system and focus distance window. It should be noted that the AF system isn't the fastest or the quietest in use, but it produces excellent results

when it's stopped down to f/2.8 and controls chromatic aberration admirably. As well as being a useful macro lens, it's a prime contender for portrait photography as it will give the same perspective as a 90mm lens on a full-frame camera. If you are in the market for a genuine macro lens and you're working to a strict budget, you won't come across any better for the money.

Tamron SP 85mm f/1.8 Di VC USD

£749 • www.intro2020.co.uk

DURING the past few years, we've seen some real innovation from third-party lens manufacturers. and Tamron's latest line of SP ('Special Performance') primes is a case in point. Unusually, they combine a relatively fast f/1.8 maximum aperture with optical stabilisation, and manage to do so at prices enthusiast photographers can contemplate. This 85mm is a real gem, capable of providing the dreamily beautiful images that are the hallmark of a top-notch portrait lens on both full-frame and APS-C format cameras. Canon, Nikon and Sony-mount versions are available



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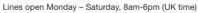
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Recovering photos after formatting

I know that it's possible to recover deleted files from a card, but is it possible to recover them from a memory card that even the camera thinks needs formatting before anything can be done with it? If so, is there any particular bit of software you'd recommend?

Surf digby (AP forum)

Normally, deleting a file only removes it from the file table of contents. The image data remains on the card until it's partially or wholly overwritten by a newer file. This is why recovery of deleted files is possible, though not guaranteed. through 'undelete' options. When a card can't be read, it usually means, at the very least, the table of contents has been corrupted. At worst, there will be wholescale damage to much of the data on the card. However, if there is only simple corruption to the table of contents you could do a guick reformat of the card.

Please note, this advice is only given with the assumption that you accept the risk that no files will be recovered. A quick format only initialises the table of contents. A full format erases all the sectors on the card and so all previously recorded files will be completely lost. Personally, I have used CardRecovery from www. cardrecovery.com when I have needed it, though it's not particularly new. A trendy alternative is the snappily named Zero Assumption Recovery tool. or ZAR. Recovered files are very unlikely to retain their original file names.

Where do I find my Insta360 videos?

I recently started using an Insta360 Air VR USB camera and I'm having a lot of fun using it to create 360 videos and stills while it's attached to my Samsung smartphone. However, the instructions are very basic, and while I have been able to find media files that I have exported for Facebook and

The Insta360 Air VR USB is fun to use - but where are the files stored?





How can I set which program opens photos?

I am slowly getting to grips with Lightroom. Previously dull prints are much more vibrant, my monitor is calibrated and I understand more about compression. After I have 'tweaked' a photo I export it to a folder on the desktop in sRGB and JPEG, ready for bulk uploading later (I run Windows 10). I often like to have 'iust one more check' before I upload it - so I open the folder and the images are there. But if I want to view one, I click on it and up comes the options dialog to determine which program/app to open it with. Opening it with Windows

Photos Viewer produces an image that is totally oversaturated. The option to use Photoshop is there but it takes so long to load (I have a slow PC). How do I find and set up Lightroom as the default, or at least with an option to open the image? I have done it using the 'Find an app on this pc/Adobe/ Lightroom/Lightroom.exe' that opens the photo in Lightroom, but it's not ideal when all I want is a quick check. I suspect it may be nothing to do with Lightroom, but is there a setting somewhere in Windows that determines which program is the default for each file type?

Michael B

Lr

Your set-up is exhibiting the classic symptoms of the unhappy combination of a wide-gamut (high-quality) display and a photo viewer that doesn't respect full colour management. I would not recommend

using Lightroom as a photo viewer. There are several alternatives. If you open up the Control Panel and navigate to Set Default Programs, you can select Windows Photo Viewer, which predates Windows 10, instead of Windows Photos, which became the default photo viewer in Windows 10. Windows Photo Viewer does respect colour profiles, which makes it odd that the newer Windows Photos app doesn't. You could also open your JPEGs in the Mozilla Firefox web browser.

YouTube, I'd like to look at editing my originals on my PC. The problem is, I can't find the original files. I configured the Insta360 app to use the removable SD card. Can you provide any guidance on where these files might be and are there any free Windows programs for basic editing of 360 files?

Ollie Younger

Life would be so much simpler if the Insta360 media files were stored somewhere under the conventional DCIM folder that we're all so familiar with. Instead, they are in the Android folder on

the SD card. Instead of removing the card and mounting it on your PC, I'd recommend connecting your phone to the PC via USB and enabling USB file transfer access. You could also use Samsung's SideSync app for wireless transfers. You will find your stills and video clips at Android/data/com.arashivision. insta360air/files.

A good place to start with 360 VR editing is Insta360's Studio editing application, available as a free download in both Windows and Mac from its website.

Q&A compiled by Ian Burley





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Tech Talk

Professor Newman on...

The rise of DSLRs that can take video has vastly improved still-camera frame rates and resolution

ine years ago the Nikon D90 was announced. In many wavs it was an evolutionary development of the D80 but it included a groundbreaking feature for a DSLR - as well as taking still pictures, it could take videos. Five months later it was followed by the Canon 5D Mark II, which bested the D90 by taking video in full high definition (1080p) and by using the whole of its full-frame sensor to do so. Given that they were both in development at the same time, it wasn't the case that one manufacturer had decided to

follow the other independently they decided that the market was ready for a DSLR that shot video.

Since the digital still camera evolved from video-camera technology, this was simply a case of re-emergent evolution. This video capability had been used to provide 'live view' and Nikon

continued the evolution simply by allowing its camera to record the live view feed. Canon went somewhat further, designing its sensor to aid video. The pixel count required for video is generally much smaller than is common in still cameras. For live view when cameras scanned the sensor, they simply missed columns and lines, so as to just read the required

approach were twofold. First, by skipping the majority of pixels, the

number of pixels. The

problems with this

light they captured was also missed, leading to images more noisy than would be expected from a large sensor. Second, this very crude downsampling resulted in rather serious aliasing problems.

In the 5D Mark II, Canon designed the sensor to at least mitigate these two problems. Its circuitry allowed pixel outputs in the same row to be added together as they were read out, thus allowing it to read all the pixels in a line. It still read only one in three rows, however.

revolution in low-cost video production with their ability to replicate, at least in part, the cinematic look which had previously been the preserve of specialist cameras costing tens of thousands of pounds. Since then, video capability has been an important part of the specification of every new interchangeable lens camera (with the exception of the Nikon Df and the Leica M cameras) and has begun to affect the design of these cameras guite fundamentally. The best design solution

Nonetheless, the 5D Mark II,

Panasonic GH1, triggered a

along with the contemporaneous

to the problem outlined above is to allow the camera to read out every pixel (or close to it) and then downsample using its image processor. To do this requires designing a sensor with a very high readout data rate and a video processor with the throughput to handle

that. The demand for video capability is sufficient that this has been achieved in

a number of cameras. the most notable recent ones being the Sony Alpha 9 and the Nikon D850. Both have sensors which can be read out at video rates (albeit with reduced bit depth) and image processors that can downsample at that speed. The outcome for stills photography is the

delivery of frame rates and high resolution that would previously have been impossible.





In nine years video has gone from being an interesting additional feature to something that shapes the basic design of a DSLR

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer. Contact

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14mm f/2.8L II USM 20mm f/2.8 USM 24mm f/1.4L Mk II USM 24mm f/2.8 IS USM 24mm f/2.8 IS USM 28mm f/1.8 USM 28mm f/1.8 USM 35mm f/1.4L II USM 35mm f/2.0 IS USM 35mm f/2.2 IS USM 35mm f/2.8 STM 40mm f/2.8 STM 50mm f/1.2 L USM 50mm f/1.2 L USM 50mm f/1.8 STM 60mm f/1.8 STM	£1,999.00 £449.00 £1,499.00 £1,499.00 £139.00 £429.00 £429.00 £45.00 £399.00 £1,272.00 £1,272.00 £1,272.00	TS-E 17mm f/4.0L TS-E 24mm f/3.5L II TS-E 50mm f/2.8L Macro NEW TS-E 90mm f/2.8L Macro NEW TS-E 135mm f/4L Fisheye USM 10-18mm IS STM 10-22mm f/3.5-4.5 11-24mm f/4L USM 15-85mm f/2.8L II USM 16-35mm f/2.8L III USM 16-35mm f/4.0L IS USM 17-40mm f/4.0L USM 17-55mm f/2.8 IS USM	£2,499.00 £2,499.00 £1,119.00 £199.00 £499.00 £579.00 £1,429.00 £1,899.00 £649.00 £718.00
35mm f/1.4L II USM		10-22mm f/3.5-4.5	£499.00
35mm f/2.0 IS USM	£465.00	11-24mm f/4L USM	£2,699.00
35mm f/2.8 Macro IS STM	£399.00	15-85mm f/3.5-5.6 IS	£579.00
40mm f/2.8 STM	£189.00	16-35mm f/2.8L II USM	£1,429.00
50mm f/1.2 L USM	£1,272.00	16-35mm f/2.8L III USM	£1,899.00
50mm f/1.4 USM	£349.00	16-35mm f/4.0L IS USM	£899.00
50mm f/1.8 STM	£106.00	17-40mm f/4.0L USM	£649.00
60mm f/2.8 Macro	£379.00	17-55mm f/2.8 IS USM	£718.00
85mm f/1.2L II USM	£1,747.85	18-135mm f/3.5-5.6 IS STM	£379.00
85mm f/1.4L IS USM NEW	£1,569.00	18-200mm f/3.5-5.6	£439.00
85mm f/1.8 USM	£327.00	24-70mm f/2.8L II USM	£1,699.00
100mm f/2 USM	£405.00	24-70mm f/4.0L IS USM	£699.00
100mm f/2.8 USM Macro	£383.25	24-105mm f/4L IS II USM	£1,065.00
100mm f/2.8L Macro IS USM	£799.00	24-105mm f/3.5-5.6 IS STM	£366.00
135mm f/2.0L USM	£859.97	28-300mm f/3.5-5.6L IS	£2,249.00
180mm f/3.5L USM	£1,229.00	55-250mm f/4-5.6 IS STM	£269.00
200mm f/2.0L IS USM	£5,399.00	70-200mm f/2.8L IS II USM	£1,899.00
200mm f/2.8L USM/2	£699.00	70-200mm f/2.8L USM	£1,329.00
300mm f/2.8L USM IS II	£5,799.00	70-200mm f/4.0L IS USM	£1,049.00
300mm f/4.0L USM IS	£1,139.00	70-200mm f/4.0L USM	£578.00
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500mm f/4.0L IS MK II	£7,999.00	100-400mm L IS USM II	£1,789.00
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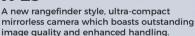
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AF-G 10.5mm f/2.8G ED DX AF-D 14mm f/2.8D Fisheye AF-D 16mm f/2.8D Fisheye AF-S 20mm f/1.8G ED AF-S 35mm f/1.8G ED AF-S 35mm f/1.8G DX AF-S 40mm f/2.8G ED AF-S 50mm f/1.8G AF-D 50mm f/1.8 AF-S 50mm f/1.8G AF-D 60mm f/2.8 Micro AF-S 60mm f/2.8G Micro ED AF-S 85mm f/3.5G DX AF-S 85mm f/3.6G VD	£599.00 £1,399.00 £669.00 £449.00 £179.00 £229.00 £119.00 £199.00 £499.00 £499.00 £429.00	AF-D 200mm f/4D IF ED AF-S 10-24mm f/3.5-4.5G AF-S 14-24mm f/2.8C ED AF-S 16-80mm f/2.8-4E VR AF-S 16-85mm f/3.5-5.6G AF-S 18-35mm VR AF-S 18-105mm VR AF-S 18-200mm ED VR II AF-S 18-300mm f/2.8E ED VR AF-S 24-70mm f/2.8E ED VR AF-S 28-300mm ED VR AF-S 28-300mm ED VR AF-S 55-200mm f/4-5.6 VR II AF-S 70-200mm f/2.8 VR II	£1,349.00 £729.00 £1,649.00 £879.00 £599.00 £619.00 £249.00 £629.00 £649.00 £1,999.00 £439.00 £799.00 £239.00
AF-S 105mm f/2.8G VR	£769.00	AF-P 70-300mm f/4.5-6.3G EE	£279.00
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ETRS Body + WLF	E++ £13
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105mm F3.5 E	E+ £7
105mm F4.5 PE Macro	E++ £19
150mm F3.5 E	As Seen / E+ £39 - £10
180mm F4.5 PE	E+ £14
200mm F4.5 E	E+ £8
2x Converter E	E++ £5
AEII Meter Prism	As Seen / E+ £39 - £5
Extension Tube E14	E+ / E++ £29 - £7
Prism Finder E	. As Seen / E++ £20 - £3
Speed Grip E	E++ £3
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135N Mag	E++ £7
220 E Mag	E+ £1
220 Ei Mag	E+ £1
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18-55mm F3.5-5.6 EFS ISE+ / E++ £4
18-55mm F3.5-5.6 IS STMMint £8
20mm F2.8 USM E++ £24
24mm F1.4 L USM MKIIE++ / Mint- £999 - £1,04
24mm F2.8 EF E++ £1
24mm F2.8 STMMint- £99 - £10
24mm F3.5 TS-E MkIIMint- £1,14
24-70mm f2.8 L USM IIE+ £1,14
24-70mm F4 L IS USM E++ £59
24-105mm F4 L IS USM E+ / Mint- £349 - £42
28mm f2.8 EF E++ £1
28mm F2.8 IS USMMint £29
28-80mm F2.8-4 L USME+ £34
28-80mm F3.5-5.6 USM MkIV E++ £4
28-90mm F4-5.6 USM IIE+ £3
28-135mm F3.5-5.6 IS USM E++ £14
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50mm F1.2 L USM E++ £88
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50mm F1.8 EF Mk1E++ £119 - £12
50mm F1.8 STMMint- £
55-250mm F4-5.6 EFS ISE+ £8
55-250mm F4-5.6 EFS IS MkI E+ / E++ £79 - £8
60mm F2.8 Macro USM EFSE++ £239 - £24
70-200mm F2.8 L IS USME+ £68
70-200mm F2.8 L IS USM II. E+ / Mint- £1,149 - £1,38
70-200mm F4 L IS USM E++ £6
70-200mm f4 L USM E++ £3
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75-300mm F4-5.6 EF III E+ / E++ £49 - £
80-200mm F2.8 ATX E++ £24
85mm F1.2 L USM MkII E++ £1,19
90mm F2.8 TS-E E++ £78
100mm F2.8 L Macro IS USM E++ / Mint- £519 - £57
100mm F2.8 USM MacroE+ / Mint- £249 - £29
100-400mm F4.5-5.6 L IS USM E+ / E++ £649 - £69
200-400mm F4 L IS USM + 1.4x Ext E++ £9,48
300mm F2.8 L IS USM E++ £2,49
300mm F2.8 L IS USM MKII E++ £4,25

300mm F2.8 L USM	Exc £97
300mm F4 L IS USME+	/ Mint- £54
300mm F4 L USM	E+ £38
400mm F2.8 L USM	E+ £2,44
400mm F4 D0 IS USM E+ / E++ £2,2	289 - £2,37
400mm f5.6 L USM	E++ £66
Contax 35-70mm F3.4	E++ £24
Contax 35-135mm F3.3-4.5 Samyang 8mm F3.5 Asph IF MC Fisheye	E++ £37
Samyang 8mm F3.5 Asph IF MC Fisheye	Mint- £17
Samyang 12mm F2.8 Fisheye	E++ £26
Samyang 35 mm T1.5 AS UMC	E++ £29
Sigma 10-20mm F4-5.6 DC HSM	E+ £16
Sigma 12-24mm F4.5-5.6 EX DG HSM	E+ £22
Sigma 30mm F1.4 EX DC HSME++	/ Mint- £19
Sigma 35mm F1.4 DG HSM A	
Sigma 50mm F1.4 DG HSM (A)	E++ £44
Sigma 50mm F1.4 EX DG HSME++	£219 - £23
Sigma 50mm F2.8 EX DG Macro	E++ £15
Sigma 70-300mm F4-5.6 APO DG Macro	
Sigma 85mm F1.4 EX DG HSM	Mint- £44
Sigma 150-600mm F5-6.3 DG OS HSM Sport.	
Sigma 170-500mm F5-6.3 Apo	E+ £18
Sigma 180mm F3.5 EX Macro APO Sigma 300mm F2.8 Apo DG HSM	E++ £32
Sigma 300mm F2.8 Apo DG HSM	E++ £1,29
Sigma 500mm F7.2 Apo	E+ £14
Sigma 600mm F8 Reflex	E+ £17
Tamron 16-300mm F3.5-6.3 Dill VC PZD	E++ £29
Tamron 17-50mm F2.8 Di II	
Tamron 28-75mm F2.8 XR Di AF	
Tamron 70-300mm F4-5.6 Di VC USD	
Tamron 150-600mm F5-6.3 Di VC USD G2 .	E+ £87
Tamron 200-500mm F5-6.3 Di LD AF	E+ £36
Tokina 10-17mm F3.5-4.5 ATX	Demo £46
Tokina 11-16mm F2.8 DX ATX E+ / Mint-	
Tokina 12-24mm F4 ATX PRO SD. E++ / Mint-	
Tokina 12-28mm F4 ATX Pro DX	
Tokina 16-28mm F2.8 ATX FX	E++ £42
Tokina 16-50mm F2.8 ATX Pro DX	
Tokina 20-35mm F2.8 ATX Pro	
Vivitar 100mm F3.5 MC Macro	
Zeiss 18mm F3.5 ZEE+ / E++	E++ £00
Zeiss 25mm F2 ZE	
Zeiss 50mm F1.4 ZE	
Sigma 1.4x Apo EX Converter	E++ 20
Sigma 1.4x Apo EX DG Converter	
Sigma 1.4x Tele Converter TC-1401	
Sigma 2x Apo EX DG Converter Teleplus 1.4x MC4 DGX Converter	E+ £0
1.4x EF II Extender	
2x EF Extender As Seen / E++	IVIIIII- 2.10
2x EF II Extender	E £16
2x EF MkIII Extender	
Metz 15 MS-1 FlashE++	
Metz 50AF1 Digital	
Metz 58AF1 Digital	F++ £13
Nissin Di622 SpeedliteE+ / E+	
Nissin Di866 Flash E+ / E+	
380EX Speedlite	
420EZ Speedlite	
430EX Speedlite	
430EZ SpeedliteE+ / E+	+ £19 - £2
540EZ Speedlite	F+ £3
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135mm F2 (60 Year Edition)	
135mm F2.8 AE	
135mm F2.8 MM	E+ / E++ £169 - £199
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180mm F2.8 MM	E++ £349
200mm F3.5 AE	E+ / E++ £129 - £149
200mm F4 AE	E++ / Unused £159 - £449
300mm F4 MM	E++ £299
Yashica 200mm F4 ML	E+ £39
TLA20 Flash	E+ / E++ £15 - £29
TLA280 FlashA	s Seen / Unused £29 - £149
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Panasonic GF-3 + 14-42mm E++ £149
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Sony A7S Mkll Body Only E++ / Mint- £1,989 - £2,099
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Olym	pus 7-14mm F4 ED Zuiko	E++	£47
Olymp	ous 9-18mm F4-5.6 ED ZuikoE++ / Mint £	269 -	£29
Sigm	a 10-20mm F4-5.6 DC HSM	E++	£18
Olym	pus 12-60mm F2.8-4 ED SWD	E+	£21
Olym	pus 12-60mm F2.8-4 ED SWD Zuiko	E+	£349
Olym	ous 14-42mm F3.5-5.6 ED Zuiko E+ / E++	+ £39	- £4
Olym	pus 14-54mm F2.8-3.5 ZuikoE+/	E++	£12
Samy	rang 16mm F2.0 ED AS UMC CS	Mint-	£23
Olym	pus 40-150mm F4-5.6 ED Zuiko	E+-	+ £4
Olym	pus 50mm F2 ED Macro Zuiko	E++	£18
Olym	pus 70-300mm F4-5.6 ED Zuiko	E+	£15
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Olympus 14-42mm F3.5-5.6 EZ M.Zuiko Mint- £139
Panasonic 14-45mm F3.5-5.6 ASPH G Vario E++ £119 - £129
Panasonic 15mm F1.7 DG ASPH E++ £329
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Olympus 17mm f1.8 M.Zuiko Black Mint- £289
Olympus 17mm F2.8 M.Zuiko E++ / Mint- £129 - £139
Panasonic 20mm F1.7 G Pancake E++ £149
Samyang 21mm F1.4 ED AS UMC CSC Mint- £199
25mm F0.95 II Nokton E+ £549
Sigma 30mm F2.8 DN A E++ £99
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Panasonic 35-100mm F4-5.6 OIS Asph G.E++ / Mint- £159
Olympus 40-150mm F2.8 M.Zuiko Pro E++ £929
Olympus 40-150mm F4-5.6 R ED M.ZuikoE++ / Mint- £99
Panasonic 45-150mm F4-5.6 Asph OIS Mint- £119
Olympus 75mm F1.8 ED Black M.Zuiko Mint- £519
Olympus 75mm F1.8 ED Silver M.Zuiko Mint- £519
Panasonic 100-300mm F4-5.6 G OIS Mint- £289

28-70mm F3.5-5.6 FE OSS	Mint-	£239
50mmm F1.8 OSS	Mint	£179
55mm F1.8 FE ZA	Mint-	£549
85mm F1.8 FE	Mint	£600
90mm F2.8 Macro G OSS FE	Mint-	£699
2x Teleconverter	Mint-	£349
Samyang 24mm F1.4 ED AS UMC	. E++	£299
Samyang 50mm F1.2 AS UMC CS	Mint-	£219
Samyang 135mm f2 ED UMC FE	Mint	£269

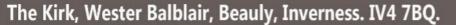
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Canon EOS 1D Mkll Body OnlyAs Seen / E+	£249 - £299
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Canon EOS 5D MKIII Body + BG-E11 Grip	F_+ £1 6/0
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Canon EOS 5D Mkll Body Only	
Canon EOS 5D Body Only	E - £093
Canon EOS 6D Body + BG-E13 Grip	E £0/0
Canon EOS 6D Body OnlyE	E++ £948
Canon EOS 7D MKII Body Only	F / E++ £095
Canon EOS 7D + BG-E7 Grip	
Canon EOS 7D + BG-E7 Grip	
Canon EOS 1000D Body Only	
Canon EOS 750D Body Only	Mint £499
Canon EOS 450D Body Only	
Canon EOS 400D Body Only	
Canon EOS 300D Body Only	As Seen £39
Canon EOS 40D + BG-E2N Grip	E++ £149
Canon EOS 40D Body Only	E+ £129
Canon EOS 20D Body Only	
Canon EOS 10D + BG-ED3 Grip	
Canon EOS M Body Only	Mint- £149
Nikon D4S Body Only	
Nikon D4 Body Only	
Nikon D3 Body Only Exc / E++	
Nikon D2XS Body Only E+ / E++	£289 - £349
Nikon D2X Body Only As Seen	£179 - £199
Nikon D810A Body Only	Mint- £2,389
Nikon D810 Body Only E+ / E++ £1,	689 - £1,849
Nikon D800E Body Only	E+ £1,239
Nikon D750 Body Only	E++ £1,279
Nikon D700 Body + MB-D10 Grip	E++ £549
Nikon D300S Body Only	
Nikon D300 Body Only	
Nikon D100 + MB-D100 Grip	As Seen £59
Nikon D100 Body Only	
Nikon D90 Body + MB-D80 Grip	
Nikon D80 Body + MB-D80 Grip	E+ £119
Nikon D60 Body Only	F++ £89
Nikon D50 Body Only	
Nikon D40 Body OnlyAs Seen / I	F+ £49 - £79
Nikon D7100 Body Only	
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ortfolio reviews are among the many attractions of the annual Rencontres Photographiques (Photographic Meetings) that take place in July in Arles. Some are free, sponsored by various manufacturers - the first I ever did were on the Leica stand. Others are paid for. You can go to as many as you can find the time, the inclination and, sometimes, the money to attend. You take your portfolio along, and for 10-30 minutes you get advice, mostly on how to structure and present the portfolio itself, possibly a critique of the pictures and, with any luck, some advice on self-promotion.

In 2017 my wife Frances and I did some reviews for Voies Off, which bears a similar relationship to the Rencontres as the Fringe does to the Edinburgh Festival: rather bigger than the festival itself, and at least as important, albeit in a different way.

Traces of Life

In any organisation that relys heavily on volunteers and enthusiasts, there will obviously be the occasional breakdown of communications, timings, and so on. Thus it was that we found ourselves with a slot unfilled. Raymond Martinez, the author of this picture, lives in Arles and was talking to some friends at Voies Off. Slightly diffidently, he wondered if he might take over the vacant slot. We were more than happy. When we had seen this series, called Traces de Vie (Traces of Life), we were even happier.



First, we liked the pictures immediately, without any explanation. This is always a good start. Second, the premise is absurdly easy to grasp: imprints of faces, hands and sometimes whole bodies in sand. Compared with some of the tendentious and over-complicated stuff you see at Arles, this was refreshing. Third, the idea was thoroughly realised. It wasn't an attempt at an idea, a preliminary try-out: he had thought it through and made it work. Fourth, there was plenty of food for thought.

The series was conceived as paying homage to the Medusa, whose very glance turns people to stone. But sand is another

'The premise is absurdly easy to grasp: imprints of faces, hands and sometimes whole bodies in sand'

way of looking at stone - a very evanescent way. This particular picture is L'éveil des Lazare, the awakening or raising of Lazarus (Gospel of John 11:1 to 11:44) - except that 'des Lazare' suggests a plural, so Martinez mixes Greek mythology with the Gospels.

Magical work Fifth, Martinez didn't like the idea of conventional titles, so

he invented his own pictograms to accompany the pictures. Then, at the end of

the portfolio, he wrote 'translations' of them. This sounds pretentious, but it isn't - it's magical. Visit his website at www.raymoonphoto.com and you will see.

Sixth, he gets his pictures in front of people: not just with the portfolio review, but also by getting out and meeting fellow photographers. Along with his website and representation in London by Millennium Images visit their website at www.millim.com.



Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Christian Mader.

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